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A CHAT ON THE RAIL.

FANNY DAVENPORT INTERVIEWED IN A DRAWING-ROOM CAR—HER OPINION OF THE ACTORS' FUND—HER SEASON'S WORK—THE NEW PLAY—WHAT SHE WILL DO NEXT FALL.

Last Thursday afternoon I ran on to Philadelphia to assist at Manager George Goodwin's annual benefit.

I believe "assist" is the proper word to use in such a case, although the only assistance I gave on this occasion was by the expenditure of a modest sum of money for an orchestra chair, and a lavish extravagance of hand-clapping and foot stamping in the proper places.

The auditorium of the Walnut was crowded with people, who went into ecstacies over Fanny Davenport's Pauline and John McCullough's Claude, and wildly raved at Atkins Lawrence's Romeo and Adelaide Detchon's Juliet.

In fact, everything went off with an eclat quite unprecedented in Philadelphia.

After the performance was over, I proceeded in a leisurely manner toward the Pennsylvania R. R. depot to take train for New York.

I describe the means of locomotion as "leisurely." The word is superfluous. Nobody ever went about in staid Philadelphia in any other fashion.

Whether one travels in that lazy city by horse-car or carriage, he can never expect, with any shadow of reason, to attain anything greater than a maximum speed of two miles an hour.

And then he has to take the town by sections, as it were, with a bird's-eye view of the entire settlement at intervals of every three or four blocks.

The inhabitants have an air of never having anything to do, and having lavish time on their hands to do it in.

At least that's the way it strikes me, and everybody else, I'm sure, unless it be the Quaker Cityites themselves. Their minds were never stirred up sufficiently from their lethargic inanition to grasp this fact about themselves; therefore they dwell stupidly and sleepily together in that ignorant bliss which some people say is a state to be much envied.

But I forget that all this time I'm on my way to the station at West Philadelphia.

All things have a terminus they say, and so has the Market street horse railway.

We meandered over the long bridge (above which some mocking Philadelphia Councilmen have placed the sarcastic sign: "Walk your horses, or pay the fine"—just as if Quaker City quadrupeds or their drivers ever thought of attempting a more wildly reckless gait) then up the long hill.

The train was about ready to start, the engine snorted with an impatience to be off and away from the depressing influence of the dead city's atmosphere, and out into the green fields and clear sky of the State of Jersey.

As the sharp whistle sounded, and the bell rang, a horse ambled gently up to the entrance to the depot, and a closely-veiled lady, a maid-servant and a large basket were taken out and put into a drawing-room car a moment before the train sped out of the station.

Who was she—that is to say, she of the basket and the maid? Why was she veiled, and what made her late?

Being of a romantic turn of mind, I rolled these questions over and over mentally, and speculated upon all sorts of answers.

She could not be a native.

No; no native ever skipped out of a cab and into a railway train with the celerity that animated my femme mysterieuse.

She could not be an ordinary mortal.

For why should her face be concealed from view?

These fancies flitted ceaselessly through my brain all the way to Trenton, and then I could remain in that uncertain state no longer. I decided that the mystery must be cleared up. No sooner said than done.

I set about my investigation at once.

As I was passing through one of the rear cars, on my voyage of discovery, a sudden lurch disturbed my equilibrium, and somebody, right at my side, said:

"How do you do, Mr——? Won't you sit down?"

The invitation was entirely unnecessary, as I already found myself in a reclining position, with a sharp-tongued old woman for a cushion.

She listened with ill grace to my profuse apologies (for I am an exceedingly polite man under the most trying circumstances—although you may not know it), and then I looked about for the person who owned the voice that addressed me.

Heavens! It was the veiled lady—the object of my search.

"Madam, I beg pardon," said I; "but have I the honor——"

"Yes, you have," she broke in laughingly. "I see you don't recognize me with this heavy veil covering my face." And then she lifted the disguise and disclosed to me the fair features of——

Pauline—I mean Fanny Davenport.

Of course we laughed heartily, and of course when I told her of my curiosity to know the identity of the screened female and the means I had mentally determined upon to learn it, she laughed still more. I placed myself in an unoccupied arm-chair near by, which was very comfortable notwithstanding the fact that the snarly old party opposite, into whose capacious lap I had unceremoniously pitched, leveled upon me a terrible eye (with a cast) having an expression that was a sort of mongrel cross between withering scorn and cock-eyed indignation.

"You see," explained Miss Davenport, "I was delayed in the city, and only arrived just in time to catch the train for New York. With the maid and the basket combined I must have made a funny picture scrambling into the cars. Wasn't the benefit a success?"

"Immense," I replied; "excellent in every way. And that reminds me, speaking of benefits, I'd like to talk to you a little about our Actors' Fund. Do you mind giving THE MIRROR the benefit of your opinion on the subject?"

Miss Davenport said that she would be happy to express her views if they would be of any service. And then she continued:

"I have carefully read everything that has appeared in THE MIRROR about this question. The chief difficulty to be encountered will be the want of unanimity on the part both of the profession and the managers. The English Dramatic Fund is successful because everybody over there works in harmony with the rest, and excellent results naturally ensue. But our theatrical people are not so closely banded together. We are scattered over a broader territory and are not in direct communication with one another. The urgency and mutual benefit of THE MIRROR's plan will no doubt unite the guild in a common cause, however."

"You sympathize with our movement?" I queried.

"Of course; I am interested in any project that tends to elevate the dramatic art or those that give their time to its presentation. The good that the Actors' Fund will accomplish is obvious."

"You will doubtless have the opportunity to test your friendliness before the coming season is over. Would you give your services for a performance?" I asked.

"Yes," she answered, "I will play for the Fund at any time I may be called upon."

"Have you any suggestions to make about the management of the benefits and the Fund?"

"The money of course should be placed in the hands of trusty, honorable men whose names alone would sufficiently guarantee its safe guardianship. This would give status and confidence to the institution. Great pains would of course be necessary to prevent imposition and fraud on the part of unprincipled and unauthorized applicants for relief, but with proper precautions there need be little fear of misapplication. I think, too, that in the large cities, instead of having a separate entertainment at each of the theatres, one large performance might be given, combining all the principal current attractions. It would arouse more comment, and clear a greater sum, I think, than if the call on the public purse came from a number of lesser quarters."

At this point the conversation drifted away into other channels, and after assiduous cross-examination I elicited from Miss Davenport the following facts concerning her past season and her plans for the future:

Her season began September 8, and continued until the 1st of May, exclusive of two weeks in Boston. This constituted a series of two hundred and ninety-five performances. During a two weeks' engagement she gave twenty performances. Every car connection was made, and not an audience disappointed or a performance missed once during the whole season. The two plays that drew the most money were As You Like It and Pique. In her fortnight's sojourn in Boston Miss Davenport played to upward of $10,000. The cities where she played most successfully were the four most critical and difficult to please, viz.: New York, Philadelphia, Boston and New Orleans. The total receipts of the season make a showing of $100,000. Of this amount the star takes as her share the snug sum of $50,000. The remaining half went to the Davey estate and expenses of company, etc.

Miss Davenport will pass the Summer at "Hillside," her lovely country residence at Canton, Pa., up among the Blue Ridge Mountains. Here she will divide her time in quiet rest and study. Her sister, Bianca Lablanche—late of the Strakosch troupe—as well as Mr. and Mrs. Harold Tiers (nee Florence Davenport), will pass the Summer months, visiting her at her delightful country seat. There she will transact all her business and receive all applications for positions in her company next season.

"You open in New York some time in the Fall, Miss Davenport?"

"Yes," she answered, "in September. Miss Anna Dickinson has entered into an arrangement to furnish me a new play, and I will study my part during my vacation. I shall produce it at the Fifth Avenue Theatre during my four weeks' engagement there."

"I suppose Miss Dickinson exacts very high terms for her work?" I inquired.

"She does, but I have perfect confidence in her ability as a playwright, and in the public as well, which has ever been just, most kind and most generous in its response to my efforts."

"Will you divulge in advance a description of the drama?"

"I cannot very well just at present," she answered, "but when the proper time comes you shall be able to make it all public."

With which assurance I was obliged to rest satisfied.

"JERSEY CITY!" shouted the porter, with that disregard for the delicacy of one's eardrum so common to railway people; and as the cars rumbled into the terminus depot I bade the Lady of Lyons farewell.

Perils of the Debutante.

Les Huguenots, given at the Paris Opera, introduced a new dramatic soprano, Mme. Montalba. She gained a real success. On the night of her debut it was remarked that the middle register of her voice was unequal in strength to her upper and lower ones. This may have arisen from nervousness, however, though the fineness of her acting did not seem to suffer from any such weakness. Her support, too, was not all that could be desired. But it must be remembered that the Parisian and Italian audiences are very unsatisfactory ones for a debut. Hiring, as they do, their chairs for the season, and knowing the opera by heart, they are in the habit of conversing during the performance of the more uninteresting portion of the opera, and are silent only when some favorite air is being sung. They certainly make up in attention at such moments for the indifference shown before, and are apt to forcibly express their approval or the reverse. Unlike the English and American people, they have no respect for hairs grown gray in the public service. They will hiss the greatest artists, if they have in the least lost their voices, though they may be singing to perfection in other respects. There is a great personal resemblance between Montalba and Patti, but the former, who is much the younger of the two, looks older than the latter.

A Strange Mix-up.

Edwin Booth once in playing a Western engagement, in the programme of his first night's performance found, by some one of those unaccountable oversights which are always happening, that he was in the play of Hamlet, cast in capital letters as Hamlet correctly enough, but that the next line was Mose, Mr. Chanfrau, and the next, Ghost, Mr. Warden, and the fourth and the remaining lines comprised the full cast of A Glance at New York, with the exception of the last, and that was, Parthenia, Miss C. Wyette. There was a row with that local job printer, for the house programmes were sent only at the last momemt before opening the doors to the theatre. The printer explained the "mistake." The making up of the form had been left to the tender mercies of an inebriated sub. by the foreman. There were on the "standing galleys" a mass of casts already set up of various plays, which by frequent changing became mixed, and the sub., in his hurry and dazed state of mind, put the job through and on to the press.

OUR WORLD'S FAIR.

PROGRESS OF THE EXHIBITION—THE COMMISSION TO MEET IN JULY—A FULL ORGANIZATION TO BE EFFECTED IN SEPTEMBER—FINANCIAL PLANS—ETC., ETC.

Now that legislation providing for the organization of the New York World's Fair enterprise has been obtained from Congress, the project will soon take definite and legal shape. The bill recently passed and signed by the President creates a commission composed of about one hundred citizens of this city, who are named and who represent nearly all the leading business interests of the metropolis. They are to act in conjunction with two commissioners from each State of the Union, and one from each Territory and from the District of Columbia, the whole body forming a single organization. Among the city commissioners are all the members of the Hilton Committee, formed about a year ago. These gentlemen were added by an amendment to the original bill in order to fuse the two rival movements developed in the earlier stages of the undertaking. Sixty days from the date on which the bill became a law the Secretary of State will call the commissioners together, giving them reasonable notice of the meeting. The sixty days will expire June 23, and the call will probably fix the meeting for some time in the latter part of July. Thus far only one State—Kansas—has appointed commissioners, but letters have been received from the Governors of several other States saying that they will soon announce their selections. The commissioners at their first meeting will make a temporary organization and open books for subscriptions to the stock. Sixty days later they will meet again, and if by that time $1,000,000 has been subscribed—of which 10 per cent. must be paid in—a permanent organization will be effected. At this second meeting, which will be held in the latter part of September, the subscribers to the stock will elect a Board of Finance, composed of twenty-five members chosen from among their number. All members of this board, if not already commissioners, will become such by virtue of their election. The full commission will then elect a President and other officers, and an Executive Committee. This committee will proceed as soon as practicable to select a site for the exhibition, adopt plans for buildings and make contracts for their erection.

In the interim between the passage of the bill and the formal launching of the Exhibition enterprise, the World's Fair Committee, of which Henry G. Stebbins is President and W. H. C. Price secretary, occupies its old office in the St. Nicholas Hotel, and continues its work in aid of the enterprise. Two meetings have been held of the New York Commissioners named in the bill. It is expected that they will mature plans for obtaining subscriptions before the books are opened, and make a preliminary canvass of the capitalists of the metropolis. If three or four millions are subscribed the undertaking will be fairly placed upon its feet. Some aid will then be asked from the city and State, but no appropriation is expected from Congress. The scale upon which the Exhibition will be organized will depend, of course, upon the amount of money subscribed. The actual promoters of the enterprise desire to make it surpass in size as well as attractiveness all previous world's fairs.

Under the terms of the Act of Congress the commission is restricted in the selection of a site to the City of New York, which of course includes the districts annexed from Westchester County. A bill is now pending, however, introduced by Representative Covert, adding Long Island to the territory in which the exhibition may be held. Its passage would not commit the commission to the selection of either of the Brooklyn sites, but would only enlarge their range of choice. The objections urged to Long Island are time and trouble required for visitors to get from New York to any available situation there, and the difficulty of raising funds for a fair that would not be practically a New York enterprise. Public sentiment in this city is firmly fixed in favor of holding the exhibition in New York, and if possible on Manhattan Island.

The question of site will not be an easy one to determine. Central Park is the only place combining the desirable and almost essential features of freedom from individual ownership, easy accessibility and adaptation without heavy expense for grading and filling in for the erection of buildings; but the opposition to giving up a large part of the Park for three or four years is so strong that it is not likely to be overcome. Most of the other sites proposed are owned in small lots by a large number of individuals. Some are objectionable by reason of their shape and their limited area, some are low and wet, some are too hilly and broken, and some are occupied in part by the buildings and grounds of public institutions and private residences.

Important legislation is required from the State before the commission goes so far as to select a site and acquire property, and bills are now pending at Albany authorizing the commission to acquire the right to occupy land by lease or purchase, giving it authority to close streets where necessary, exempting from taxation all property used by it until the 1st of January, 1885, and exempting from liability to levy and execution goods in transit to and from the fair and on exhibition. There is also a joint resolution approving the Exhibition and commending it to the people of the State.

The Exhibition enterprise is now in better shape than was the Centennial three years before it opened. If the money is raised this year, so that the work of building can begin early next Spring, there will be ample time for completing all the preparations before the opening day, which will probably be fixed for the 1st of May, 1883. Considerable interest in the enterprise is already manifested among manufacturers, and numerous applications for space have been made in advance of the regular organization of the commission. The Southwark Foundry and Machine Company of Philadelphia has offered to furnish the steam power.

The following list comprises all the sites that thus far have been proposed to Mr. Stebbins' Provisional Committee:

First—On the East River, beginning at Ninetieth street and extending as far south as might be necessary; few owners; between Eighty-fourth and Eighty-sixth streets is already laid out as a park. Accessible from the Sound and East River, and by the Second and Third Avenue Elevated and surface roads.

Second—Manhattan square and adjacent property, with a part of Central Park. This square is between Seventy-seventh and Eighty-first streets, Eighth and Ninth avenues, opposite Central Park. A large part of the adjacent property between Seventy-second and Ninety-second streets is unoccupied. It is accessible by the Sixth and Ninth Avenue Elevated roads, and by horse cars.

Third—What are familiarly known as the East Side lands in Brooklyn, lying directly east of and adjoining Prospect Park. These are proposed by the Citizens' Committee of Brooklyn, and offered, it is understood, free of charge. They are accessible by horse cars and by the proposed new Brooklyn Elevated road.

Fourth—The long meadow in Prospect Park, Brooklyn. This site, in connection with the preceding one, includes about 600 acres, available for the purpose of a fair. It is proposed by the Aldermen of Brooklyn, and is accessible by numerous street car lines and by the proposed Brooklyn Elevated railroad.

Fifth—The Washington Heights site is divided into four parts. 1. From 135th street to 145th street, between St. Nicholas and Tenth avenues; fifty acres; unbroken by roads or streets and without buildings. 2. Between the same streets and running eastward to Seventh avenue; intersected only by Eighth avenue; about eighty acres; of which seventy-five would be easily available for the purpose. 3. North of 145th street to the Harlem River, between Seventh and Ninth avenues; about 200 acres; traversed by Eighth avenue and McComb's lane, of which at least 180 acres are available. 4. Six blocks undivided between 145th and 151st streets, the Tenth avenue and the Boulevard; about thirty acres; all together about 325 acres; accessible by Hudson River Railroad, Metropolitan Elevated Railroad and Eighth Avenue horse cars.

Sixth—The land lying east of Avenue A, now known as the Eastern Boulevard, from Sixty-fourth to Seventy-fourth streets, from ten to twenty full blocks; accessible by steamboats on East River, by Second Avenue Elevated road and by horse cars.

Seventh—Central Park. If this situation should be obtained, the portions of the Park lying south of the lake and west of the mall would be required.

Eighth—From Ninety-seventh to 103d streets, and First avenue to Third avenue, fourteen full blocks, known as the Harlem Flats. Accessible by Third and Second Avenue Elevated railroads, by horse cars, and by the New Haven and Harlem railroads.

Ninth—Inwood, east of King's Bridge road, and between Fort George and King's Bridge. Accessible by Hudson River Railroad.

Tenth—The northern part of Central Park and the territory beyond between Fifth and Eighth avenues, as far up as 122d street. Accessible by Elevated roads and horse cars.

Eleventh—Morningside and Riverside Parks, between 110th and 125th streets, surrounding Bloomingdale Asylum. The Harlem extension of the Sixth Avenue Elevated road runs close to these grounds.

Twelfth—Port Morris, in Westchester County; about 800 acres, on the Sound, good harbor, with sixty feet of water. A branch of the New Haven Railroad runs through the grounds, and the Second and Third Avenue Elevated roads could be extended to them at a small expense. Peculiar advantages for water transportation are noted.

The Dramatic Fund.

The annual meeting of the American Dramatic Fund Association was held Thursday for the purpose of receiving the yearly reports of officers and holding the regular election. The Secretary and Treasurer, Mr. William B. Harrison, read a statement, in which he called attention to the large and increasing number of claimants and to the great necessity of increasing their income. There are now seventy-four claimants and only forty-five subscribing members. There died during the last year Mrs. J. A. Johnson of Boston, widow, aged 83, who received the benefit of her late husband's membership to the amount of $559.43; also two annuitants, Mr. George T. Rowe of New Orleans, aged 82, and Mrs. J. C. Pope of Indianapolis, aged 71, who for ten years refused to receive the annual due while other poorer claimants needed it more than herself. Mrs. C. McClean also donates her claim in trust. The legacy left by the late Mrs. Wallack is still in abeyance, but the estate is heavily mortgaged with accrued interest, and it is very doubtful when the property is sold and the estate wound up by the executors at public or private sale, it will produce enough to cover the mortgage claims and interest, leaving little or nothing for the legatees. Assistance is expected from wealthy managers and patrons of the drama to increase the small amount now given to claimants.

Mr. Harrison's annual report showed as follows:

Present invested capital	$51,860 95
Total amount paid to aged, sick, widows and orphans, including funeral expenses, to March 31, 1880.	94,485 98
Burial plots in Cypress Hills and New York Bay	864 50
Balance in bank and hand to commence 1880	163 86
Receipts for the year	3,195 90
Disbursements	3,355 82

The election resulted as follows: President, S. L. M. Barlow; Trustees, R. B. Roosevelt, William R. Travers, Nathan Seeley, S. H. Hurd, John Brougham; Directors, John Gilbert, William Davidge, W. J. Florence, F. S. Chanfrau, C. W. Couldock, D. C. Anderson, J. H. Stoddart, George Becks, James Taylor, W. R. Denham, Thomas J. Hind, F. L. Rogers, Carl Arhrendt, E. F. Taylor, John Wilson; Secretary and Treasurer, William B. Harrison; Honorary Physician, Dr. H. F. Quackenboss.

—The Harry Webber Nip and Tuck combination (Joseph Gulick manager) closed a season of forty-two weeks at Dubuque, Iowa, on the 25th. It has been anything but nip and tuck with this company, as the season has been very successful. August 16 is the date fixed for the opening of next season. Claude DeHaven will remain as business manager.

—John P. Smith and William Mestayer will be the sole managers of the Tourists next season. They have cleared $70,000 this year. These gentlemen are the originators of this widely-copied form of entertainment, and their great success is amply deserved. Next Fall they will add a new piece to their repertoire. It has been read to several people and all express the opinion that it will be far ahead of anything of the kind yet produced. Several strong additions will be made to their already powerful organization.

A Chatty Letter.

[Wilkes' Spirit.]

We have been favored with permission to publish a few extracts from Mr. Dion Boucicault's letter to a friend in New York giving his latest impression of London. The letter, although not written for print, is as clever and full of suggestions as everything that comes from Mr. Boucicault's inimitable pen. It says:

MY DEAR F.:—You were right. I have met with a more enthusiastic reception in London than ever. Edmund Kean described his reception at Drury Lane by saying, "The pit rose at me." I know what that is. When I entered and Lydia Foote as Moya cried "Conn," and ran into my arms, the entire house rose at me. When, after peal after peal, they subsided, and I began to speak, they rose again, and the waving of hats and arms and handkerchiefs seemed as if the multitude would boil over. I never realized before the affection which a London public entertains for its old favorites. They know me for forty years. Four generations of playgoers have grown up, passing through the period from twenty to thirty. Old men of seventy were thirty when I first stepped on the stage of old Covent Garden in 1841, and such associations are strong in the English mind.

Every night since my first the same greeting salutes me, and the audiences seem to fill the building. The management think The Shaughraun will go into July; then I wish to close, that I may take my children for a tour in France and Germany. In this case I shall reopen with the new play in September or late in August.

The renovated theatres in London do not, in my humble opinion, compare with those of New York. I have seen none that seem to me in any respect equal in elegance, comfort and ventilation to the Fifth Avenue, Daly's, the Madison Square, or Booth's. Vitiated air and comfortless seats are the prominent features of London theatres. I miss the old familiar flavor of orange peel and sawdust that is dear to my childhood's memory, but the smell of confined human nature is still the theatrical atmosphere of both London and Paris theatres.

The St. James' Theatre, take it all round, seems to be ahead of the rest in public estimation—not much, but still a little.

The condition of the stage at present in London appears to me to be this: The boudoir drama invented by the Bancrofts at the Prince of Wales' Theatre has created a kind of "crutch and toothpick" comedy, having neither breadth nor depth. It is a well-dressed puny creature that divides its hair down the middle and drawls. Animation is considered vulgar, and energy beyond a certain mark is exaggeration. This pastel school of play and acting commenced the ruin which burlesque is trying to complete. Henry Irving manages to organize a following. It is a phalanx, not a true public, and tragedy is not what it was under the elder Kean, a great popular fervor, a passion that beat in the bosom of the million. Irving is a conviction belonging to a sect.

The great public, the huge middle class, do not appear to care for either form of comedy or tragedy, which may be said rather to be fashionable than popular. There is no true public at all. There are clubs, small concretions of social prejudices and smoke-dried opinions, and these regiments form the brigade that mounts guard over the drama.

I think the time is come for some great work or some great artist to break down all this prettiness and break through these silken bonds.

There is some talk of two new theatres to be built in London, in the Strand, next Summer. One is for Pinafore operetta, the other is for grand drama—a popular theatre, a little larger than Wallack's.

The Princess' will be gutted and reconstructed—not before it was required. Oh, what a wretched hole! I saw The Streets of New York there. We did it better at Wallack's. And the fire scene, of which so much has been written in advertisements, is—well, it looked what it was—some tow and petroleum on a perpendicular gridiron.

When will managers learn that sensation scenes depend upon the imagination of the audience, not on the realism of the contrivance? If the water-cave in The Colleen Bawn had been filled with real water the effect would have been inverted and compromised—that is, the water, and not the characters and situation, would have engaged the attention of the public.

Will some critic define what is the distinction between the archæological scenery and costumes, true to history and period, which Macready, Kean and Irving and Booth indulged in, and the realistic "pump" of modern drama? I fail to see any difference in principle. The object in both is the same—to realize by externals. It is right to do so, so long as such realism assists the imagination and does not distract it.

Yours sincerely,
DION BOUCICAULT.

Bernhardt's Successor.

[London Truth.]

It is thought likely that the successor of Mlle. Sara Bernhardt, in the estimation of the audiences of the Comedie-Francaise, will be Mlle. Bartet. The young lady has, it is stated, been complimented by M. Victor Hugo, and she is popular with the public. Mlle. Julia Bartet was a pupil of M. Regnier. After leaving the Conservatory she entered the Vaudeville, then under the management of M. Carvalho. She made her debut in Daudet's L'Arlesienne, and produced a considerable effect on the public. She was there called upon to create Albert Millaud's Peche veniel, and Plutus and Aline, by Armand Sylvestre and Hennequin. Her first important creation was the role of Saran in Sardou's Oncle Sam, when she was proclaimed by the press and by M. Sardou a "grand artist." She inherited Mlle. Blanche Pierson's part in the Ganaches, by the same author, which was revived during the year of her debut.

During the time she was at the Vaudeville, Mlle. Bartet distinguished herself by her elegance, by the finesse of her acting, and by her charming smile. The lady, who is now about twenty-six years of age, made her debut at the Francais last February, in M. Sardou's unfortunate piece, Daniel Rochat. Mlle. Bartet entered the Comedie-Francaise under the protecting wing of M. Sardou, and made her debut in the role of Leah. Her last success has been achieved in the role of the Queen in Ruy Blas.

—Four Philadelphians paid $475 for the four stage boxes at the Academy of Music, on the occasion of James W. Morrissey's benefit, tendered by the Abbott Opera company.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Ackerman, Irene	Hall, Chas. L.
Allen, W. N.	Hayden, W. R.
Allen, Eloise	Hofele, F. W. (2)
Brand, Michael	Howard, John
Brown, Harry M.	Jackson, Minnie
Batchelder Josie	Jarrett, H. C. Esq.
Belden, Clara	Lascelles, Emie
Barr, O. H.	Levanion, Alfred
Boissert, M. Armand	Logan, Geo. W.
Cavendish, Ada	Lynwood, Ada
Chando-, Alice	Mackay, F. F.
Church, Edw. A.	McCollough, John
Clark, Harry	Mitchell, W. C.
Curtis, G. J.	Murray, John
Dobson, Frank	McKay, Andy
De Castro, M.	Norcross, J. W.
Davis, C. L. (2)	O'Neil, Hattie
Darling, C. W.	Pomeroy, Louise
Dace, C. A.	Ransone, J. W.
De Astee, Helen	Raymond, J. T.
Elmore, Florence	Rigby, James
Fuller, George	Shivin, Mr.
Fuller, Fannie	Scott, Lester F.
Gayler, Frank (2)	Taylor, James
Grau & Wolfsohn	Temple, Louise (3)
Green, C. S.	Vivian, Nina
Hall, Tom J.	

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE CO., Boston this week.

ANTHONY & ELLIS' UNCLE TOM CO., Fitchburg, Mass., 27; Lawrence 28; Gloucester 29, and close season 43 weeks.

ANNIE GRAHAM UPPER CRUST CO., Philadelphia this week.

ABBEY'S HUMPTY DUMPTY AND SPANISH STUDENTS, Chicago this week.

AGNES HERNDON, Petersburg 27, 28; Staunton 29.

ABBEY'S FAIRFAX CO., Pittsburg this week, and close season.

ALL THE RAGE COMB., Waterbury, Ct., 27; Meriden 29; Holyoke, Mass., June 2; Portland 3, 4.

ALVIN JOSLYN COMB., Omaha, Neb., 27; Council Bluffs 28, Atlantic 29; Des Moines 31; Oskaloosa June 1; Ottumwa 2; Hannibal, Mo., 3; Quincy, Ill., 4; Jacksonville 5.

BIG FOUR MINSTRELS, Kingston, N. Y., June 4.

BOSTON IDEAL CO., New Haven 27; Hartford 28; Meriden 29.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS, Fort Wayne, Ind., 27; Jackson 28; Toledo 29; Detroit 21.

BOSTON MUSEUM CO., Belfast, Me., 27; Rockland 28; Portland 29.

COLLIER'S UNION SQUARE CELEBRATED CASE COMB., Milwaukee 27, 28, 29; Grand Rapids 31; Muskegon June 2; Bay City 3; E. Saginaw 4; Flint 5.

CARNCROSS' MINSTRELS, Albany 27; Newark 28; Trenton 29, and close season.

DENMAN THOMPSON, Park, New York, till end of season.

DALY'S ARABIAN NIGHT CO., Boston this week; Providence 31 and June 1, 2; New Bedford 3; Fall River 4; Manchester, N. H., 5.

FRANK MAYO, Pittsburg 27, 28, 29; Cincinnati 31, week.

GILBERT AND SULLIVAN'S PIRATES, "A" Co., Fifth Avenue Theatre, N. Y., this week.

GILBERT AND SULLIVAN'S PIRATES, "B" Co., Indianapolis 27, 28, 29; Evansville 31; Terre Haute June 1.

GILBERT AND SULLIVAN'S PIRATES, "C" Co., Troy 27, 28; Albany June 3, 4, 5.

GUS WILLIAMS' CO., Halifax, N. S., 31.

GEO. HOLLAND'S COMB., Philadelphia 31; week.

HAVERLY'S MASTODON MINSTRELS, Chicago this week; St. Louis 24; week.

HAVERLY'S GEORGIA MINSTRELS, Halifax, N. S., 24, week.

HAVERLY'S JUVENILE PINAFORE CO., Battle Creek, Mich., 28.

HAVERLY'S CHURCH CHOIR CO., Kansas City 28, 29.

HARRY WEBBER'S NIP-AND-TUCK COMB., Chippewa Falls 27; Menomenee 28; Stillwater 29.

HEARTS OF OAK, Grand Opera House, New York, this week.

HARRIGAN AND HART CO., Williamsburg 31, week.

J. K. EMMET, Detroit 27, 28, 29.

JOHN DILLON COMB., Watertown, Wis., 27; Fon du Lac 28; Oshkosh 29.

JOHN P. SMITH'S TOURISTS, Toronto this week; Boston 31, three weeks.

KATE CLAXTON CO., Rochester, 27, 28, 29.

KATE PUTNAM'S COMB., St. Paul 27, 28, 29; Minneapolis 31 and June 1, 2.

LAWRENCE BARRETT, Rock Island, Ill., 27; Davenport 28; Dubuque 29; Minneapolis 31 and June 1; St. Paul 2 and 3; La Crosse 4; Madison 5.

MINNIE PALMER'S BOARDING SCHOOL, New York, last week

M'LISS-PIXLEY PARTY, Boston this week.

MITCHELL'S PLEASURE PARTY, Syracuse 27; Albany 28, 29; Boston 31, week.

MAHN'S OPERA CO., Union Square Theatre, New York, this week.

MILTON NOBLES COMB., Williamsburg this week; Brooklyn 31, week.

NEIL BURGESS' WIDOW BEDOTT COMB., Springfield 27; Columbus 28, 29; Ft. Wayne June 1; Lafayette 2; Danville 3; Jacksonville 4; Springfield 5.

OLIVER DOUD BYRON, Philadelphia this week.

NUNEZ'S SAINTS AND SINNERS CO., Louisville 24, week.

PAT ROONEY COMB., Richmond, Ind., 29; Muskegon, Mich., 28, 29.

RICE'S EVANGELINE CO., Niblo's, New York, this week.

RICE'S SURPRISE PARTY, Philadelphia this week; Portland, Me., June 2, 3.

RENTZ-SANTLEY CO., Canton 27; Cleveland 28, 29.

RICHMOND & VON BOYLE, New York this week; Philadelphia 24, week.

ROYAL MIDDY, Portsmouth, N. H., 27; Portland, Me., 28, 29; Boston 31, two weeks.

SAN FRANCISCO MINSTRELS, Brooklyn 24, week; Boston 31 week.

SALSBURY TROUBADOURS, Daly's, New York, this week.

SPRAGUE'S GEORGIA MINSTRELS, Cincinnati this week.

TONY PASTOR'S COMB., Boston this week; Troy, N. Y., 31; Syracuse June 2.

TONY DENIER'S HUMPTY DUMPTY CO., St. Paul 28, 29.

THE RENTZ (W. Montreal, 27, 28, 29; Plattsburg 31; Rouse, Lake June 1; Potsdam, 2; Canton Henri Lasur 4; Ogdensburg 5

WEATHBe interested FROLIQUES, New York,

Boston.

In spite of many drawbacks incident to the first representation—and it should be noted that the co. was newly drawn together—the play of Mother and Daughter met with decided success at the hands of the audience at the Globe Theatre. Its motive is the love of Emilie De Melville for Fernand Clarsy. She has lost sight of him during the wars of Napoleon, and in seeking him discovers he is within the French lines, which, to her despair, she cannot enter. To make this possible, the kind-hearted General De Melville marries her, and as his wife she accomplishes her object. A private divorce follows and Emilie passes as the General's daughter. When at last she reaches her lover she learns that he has forgotten her and has given his hand to Pauline, the daugher of General Melville. Out of this grows a series of exciting incidents, which are developed with marked skill and strong effect. The play is well constructed as a whole, but has its weak spots, these, however, being chiefly due to the dialogue which is sometimes prosy and vapid. But there is so much that is really good in the piece that even these lapses may be excused. The tableaux terminating the several acts are invariably strong and effective. Some of the situations are intensely thrilling. It is enough to say that it is an exceedingly fascinating play, not illustrating or expressing character in any full or artistic way, but holding the attention by a plot of absorbing interest, woven together in a workmanlike fashion and introducing some well defined and well contrasted characters.

Marie Prescott, who made her hit here at another theatre in The Galley Slave, achieved a decided success as Emilie. It is no easy matter to play this part. The lines must be "looked" as well as spoken. Miss Prescott is certainly a very pretty woman. Her features are perfectly regular, and she has a most expressive face. When you reach her eyes criticism is disarmed. And when such eyes are set in such a face, and then made lustrous with tears, I acknowledge the power of beauty. Miss Prescott is a genius in every sense of the word. She has a clear conception of the character she is personating, and is marked by that judicious use of light and shade throughout which I have been wont to look for in the best of character artistes; and her portrayal of the role of Emilie was presented with force, earnestness and intensity. The scene at the close of the second act, where she proclaims that Fernand is the father of her child, and the great scene in the second act over the body of the child, are rather lived than acted, and will send a thrill through the most blase theatre-goer. Her acting is full of simplicity and grace, even in the atmosphere in which she moves. Her success was decided, and she was several times summoned before the curtain by critical and discriminating audiences. Miss Prescott has faults (what actress has not?) which by study and experience she will easily overcome. As soon as she knows how to regulate her voice, and just how to make all points tell, she will go through a play like a knife through paper.

Louis James appeared as Fernand. His impersonation had the usual characteristics of his acting in romantic parts. In conception it was sharply distinct and clear; in performance it was strong, and given with a dignity and discrimination that merit hearty praise. Marie Wainwright's assumption of Pauline showed intelligence and vivacity, and was as earnest and as painstaking as she ever is—acting with spirit and consistency. C. L. Allen, as the blunt and brave old General, was strikingly effective. Frank Cotter, Louis Mestayer, Walter Lennox, J. V. Arlington, Mrs. Van Deeren and Zoe Tuttle were very satisfactory in their roles.

The piece was beautifully mounted and reflected high credit upon the taste and liberality of the Globe Theatre management. Saturday night was the last of the regular season, which has been a most successful one, Manager Stetson being from $25,000 to $30,000 ahead. This week, Tony Pastor for one week, to be followed by the San Francisco Minstrels, after which the theatre will be closed for repairs.

If, as some writers assert, the purpose of the stage is simply to amuse and not to instruct, then French Flats may be looked upon as fairly successful. It is modeled after the farcical comedies of the present rather than after the old comedies—though it may be questioned if some of the comedies prior to Goldsmith's day were not quite as extravagant in incident and as deficient in plot as any that have been borrowed from the French. It seems to me that a comedy should have some other aim than to keep an audience on a broad grin from the rising of the curtain to the going down thereof. Four acts of this kind of entertainment become wearisome, and one longs for an oasis of tranquility in the wild sea of fun, where the waves of ridiculousness might cease from troubling and the weary muscles employed in cachination have much needed rest. There is nothing serious about the piece, and it will not repay a serious effort to criticise it. But when I say that there is nothing "serious" about it, I do not mean that it is all fun; on the contrary, a good deal of it is exceedingly dismal. I do mean that the whole mass is so conglomerated and compounded as to show that its producer had no scheme—perhaps no wish—to make any real impression upon the nerves or sensibilities of the spectator. It is just an amazing hodge podge of furious low farce of the flimsiest sort.

The characters are all conventional, and some of them have done duty since the era of the miracle plays of the middle ages. Yet French Flats has made one of those peculiar, prolonged centipedal New York runs, and the audience at the Park who yawned through many a merry moment, departed with an air of cheer and freshness which indicated an agreeable evening. The acting of the piece was on the whole excellent. A better co. than that of the Union Square it would be difficult to find. Mr. Parselle gives a capital sketch of the landlord, displaying pure and genuine humor throughout. Mr. Stoddart and Mr. Le Moyne were also pretty well in tune; certainly they let no touch of over-fastidiousness interfere with their attempts to do justice to their parts. Regarding Mr. Stoddart, however, he at moments seemed to lapse wholly from the amusing, and to offer the spectator nothing but the mere form of the thing, as at times it was almost difficult to distinguish a word he spoke. I had a seat in the centre of the house, and half of his speeches were entirely lost by the self-confiding and low utterance of them. Ellie Wilton has the same fault; she keeps her voice on one key, and a very low one at that, so that the pleasure is entirely lost by stretching your neck to catch the words. Otherwise the lady gave a very pleasing performance of the Baroness. Ida Vernon as Mme. DeBonay had little to do, but did that little well. Miss Harrison increased the favorable reputation she has already made here. Harry Courtaine made the most of the Marquis, and Mr. Ramsay has done nothing better than the gushing poet since he has been at this theatre. Mrs. Phillips, Sarah Cowell and H. T. Daly were all satisfactory. N. H. Foster (Fosberg) gave a most finished impersonation of the lawyer's clerk, and his make-up was a marvellous study. Every look and intonation suggested some point of character.

Business has been fair, the hot weather interfering with this, as with other places of amusement. On Monday afternoon W. W. Tillotson, the business manager of the theatre, received a benefit to a crowded house. Selections from the Marble Heart, Long Strike, and the ever-favorite His Last Legs constituted the bill. Charles R. Thorne appeared as Raphael; and Charles Walcot as Vilage, to the Marco of Ellie Wilton; J. H. Stoddart as Moneypenny, in The Long Strike; Harry Courtaine as O'Callaghan; Gus Williams in a recitation, were the principal people who provided the entertainment. This is the last week of the regular season at the Park, as the Tourists come on Monday.

At the Boston Museum Annie Pixley was the star attraction through the week. She appeared in her favorite role of M'liss in the play of that name, and met with what may be safely called a good success. Miss Pixley possesses many of the qualities that go toward making a good actress. She has undoubted intelligence, a face flexible in expression, a superb singing voice, easy action, and an admirable stage presence. Her acting has a certain power and is realistic in its general tendency. Miss Pixley is so entertaining, amusing and original that the moment she comes on the stage—she is almost always on it—you forget all about the plot and think of and enjoy her alone. She has a beautiful appearance, and her admirably cultivated voice wins her way directly to popular favor. John McDonough was the Yuba Bill, as of yore, and he plays with that commendable freedom from exaggeration that pleases the auditor from the first. The Museum co. are not seen at their best in M'liss, some of the principals being sadly out of their element. Mr. Graham and May Shaw are to be excepted. The business has been truly excellent, the receipts for the week amounting to nearly $5,000. This is the last week of Miss Pixley, and a number of seats have already been sold in advance for her remaining performances.

C. F. Richards may well be proud of the success that attended his managerial efforts at Hooley's Theatre. Mr. Richards tells me that the work was colossal, but he managed to make some money and won his way through quicksands which seemed insurmountable. Uncle Tom's Cabin held the boards for three weeks, and despite of strong attractions throughout the city, secured for itself a popular verdict of public opinion. The theatre closes its doors on Saturday night, and the prospect is that they will keep so for some time. W. J. Fleming did a fair business last week at the Howard in The Poor of New York. This week, Custer is the attraction, with Fleming as the hero.

Milton Nobles closes his engagement at the Gaiety on Saturday night. This week, the Bijou Opera co., from the Bijou Opera House, New York, appear in their entertainment styled Opera Di Camera, and will make their first appearance in the operetta of The Spectre Knight.

The Boylston Museum still continues to crowded houses at every performance. This week the Female Minstrels, Frank Jones, Alice Montague, Morgan and Mullen, Major Burke, Joe and Annie Burgess, Dan Leavitt, E. S. Goodwin, Tony Williams, Jerry Cohen, will appear.

Items: The favorite actor, Ed. J. Buckley, who has been attached to the Boston Theatre for four years, will return to his home in San Francisco during coming week. Mr. Buckley is a great favorite in Boston socially and professionally, and the best wishes of his friends attend him.—Harry Josephs, R. J. Dillon, J. J. Sullivan, and Tom Burns are in the city.—Louis James will pass the summer at Nahant.—Marie Prescott has returned to New York, and will remain at Rockaway during the heated term.—Ben Maginley is at present in the city.—Marie Wainwright will spend her vacation at Epping, N. H.—Forest and Oakland Gardens will open on the 31st instant with combs. of great attraction.—The Forest is under the management of Charles Thayer, a gentleman well known in theatrical society. There will be given during the season performances by the French Opera co., Spanish Students, Rice's Surprise Party and other popular organizations.—At the Oakland Gardens, Our Goblins is the attraction.—The following is the cast of M'liss for next season: M'liss, Annie Pixley; Judge Beeswinger, Louis Mestayer; Juan Walters, Frank Kildey; John Gray, A. H. Hunting; Templeton Fake, A. Waldron; General Smith, N. M. Johnson; Yuba Till, J. E. McDonough; Mrs. Smith, Cassie Troy; Clytie, Lillie Bradford.

Chicago.

THE THEATRES.

Haverly's: Tremendous houses have indorsed Gen. Haverly's boom in minstrelsy, a form of entertainment that has not played out in spite of the assertions of the leg and farce loving critics throughout the country. The marvelous Haverly, aided by the hardly less stategic Col. Foote, has whooped things up to a terrible pitch of excitement, and the dollars have showered into the box office, and Bliss Whittaker has had a chance to prove to the boys that he can sling pasteboards as fast as any circus ticket-seller. To enumerate the many attractive features of the "best nigger show on earth" would be to repeat something everybody knows, for I don't number a person among my acquaintance who hasn't been to see the General's invincible forty—count 'em, and you'll find there's just forty-two. I think, however, I'll say to my friend Billy Emerson that his imitations of George Thatcher are good, but smack of servility, an air which Billy has no need to assume. He's got quite too much original fun of his own to draw upon. Billy Rice's lecture is first-rate, and what's better, it's new. The Spoonish Students, Parker's dogs and Harry Kennedy's ventriloquisms are hard to improve upon, and whoever arranges the Mastodons' programme ought to have his name on the bills in big, black type. I think the Mastodons are sure to paralyze the show-going English, who will fairly be stunned at the way Haverly will make things hum over there. Just fancy Haverly's band waking the echoes in some of the sleepy cathedral towns of old England. The Mastodons another week, and 31st, Rentz-Santley co., who do a burlesque on the Pirates by Sydney Rosenfeld. It's about time Sydney met with some appreciation out here.

McVicker's: A light business has been done the past week by Abbey's Engaged co. I have sufficiently spoken of the performance, which, with the exception of Agnes Booth's Belinda and James Lewis' Cheviot, was not a particularly brilliant one. J. E. Whiting is alone enough to spoil a better cast than this one. 24th, Abbey's Humpty Dumpty and Spanish Students, who will undoubtedly do a very large business. The Bijon Opera co., with Alfred Cellier as director, come after. McVicker is going to fit up his theatre before the Fall season opens.

Hooley's: Sydney Rosenfeld's Dr. Clyde is heavy and dull, and causes one to feel after witnessing it as if he had stuffed inordinately of suet pudding or something else equally indigestible. There are but few plums in Dr. Clyde. The co. with few exceptions are spiritless and badly drilled. These exceptions, it may be worth while to state, are Ida Van Cortland and John F. Ward, who I believe is the comedian who so long played Passepartout in Around the World with the Kiralfys. Mr. Ward is quite a clever player. Mr. W. H. Power, the manager, has no occasion to feel grateful for the business done, but will tempt the public another week. People if they are wise will walk steadfastly by the portals of Uncle Dick's establishment while Mr. Power's Paragon party linger in these precincts. I should recommend a similar course next week, 31st, when that unsettled satellite, Edward Arnott, is billed in the fearful affair which he calls Victims of Faro. I begin to think that much ill luck with his burnt-cork enterprise has clouded Mr. Hooley's usually clear perceptions. Certainly he displays very queer judgment in putting in such an attraction as Arnott, even in an off month. I have the greatest respect and regard for Mr. Hooley, however much I may dislike his understrappers, and I hope that next season he may be very much in the ascendant. At this juncture I may remark that a large number of Hooley's patrons would rejoice to see a new and occasionally affable treasurer, a respectable doorkeeper and the corps of ushers thoroughly disinfected with a strong solution of carbolic acid.

Olympic: Sprague's Georgia coons have done a tolerable business this week. The swell saddle-colored element largely predominated in the audiences, and enthusiastically received the performances of their Ethiopian brethren. 24th, D. Dalziel, who is the person left in charge during Sprague's absence, announces that all litigation over that very musty and tiresome old drama of Henry Leslie's, The Mariner's Compass to wit, having been concluded, he will produce it under the designation of Oaken Hearts. F. B. Warde having been released from the United States Marshal's custody, comes to a worse fate, and will play the principal character. Mrs. Dickie Lingard-Dalziel thinks her style doesn't suit the part of Hetty, and her husband has accordingly written in one for her—Tatters, a slavey. Flora Newton will play Mrs. Dalziel's former part of Hetty. Miss Newton was, I understand, invited to leave Charley Forbes' co., her talents not being up to the high standard of Mr. Forbes' "artists," the best of whom receive a weekly remuneration of seven dollars and are expected to be something bang-up at that enormous figure; so I presume Miss Newton is a tremendously accomplished actress. Hyde and Behman's Variety comb. next.

Hamlin's: Closed.

Academy: Closed.

Lyceum: The venerable "Miss" Louie Lord has depressed small-sized audiences of the communistic class this week in the Irish drama of Kathleen Mavourneen. 24th, A Modern Godiva, a dramatization of Stanley Hope's novel of that name by the venerable Miss Lord, who will act the title role. If Miss Lord dresses, or rather undresses, the part after the fashion of the Lady Godiva of old Coventry, the spectacle will not be an interesting one, and my high moral principles (not to mention my eye for symmetrical female proportions) will prompt me to be absent from the performance.

Halsted Street: W. J. Cogswell, who appears to have abandoned his racket of Escaped from the Danites, with which he used to work the credulous newspaper men of Cincinnati, appears here 24th in The Corsican Brothers.

Items: Gulick's Nip and Tuck co. closed their successful season in Dubuque 22d. Gulick returns here to attend to the Gulick-Blaisdell Circuit mentioned last week.—Mr. and Mrs. Harry Webber will be at their home in this city for the present, but later on take a trip to England to visit relatives. Claude DeHaven, business manager, will put in the time in New York, attending to the business of the co.—Robson and Crane's season of thirty-eight weeks ended last night (22d) at Milwaukee. Champagne and Oysters has been played 18 times, Our Bachelors 77, Sharps and Flats 38, and Comedy of Errors 154. Next season Sharps and Flats will be the piece de resistance of the comedians. They will also produce in Chicago and Boston, A. D. 1900 and Shakespeare's Twelfth Night—Gen. Haverly remains in Colorado until June 15.—The Marshall Comedy co. has been organized here. They open at Janesville to-morrow, 24th.—Uncle Dick Hooley will clean up his house in a week or so. Rev. Dr. Quinlin has no longer an active share in the management.—Miss Ottilie Genee's German co. from 'Frisco play again at McVicker's this (Sunday) evening. The programme consists of the comedy In Marmor Ausgehauen, and an operetta, Ein Alter Postilion, by Von Suppe.—Annie Morgan, the reader, is at home from her Eastern tour.—Dalziel is getting ready A Marriage by Moonlight for production at the Olympic, June 7. The piece is the same as J. A. Herne's Moonlight Marriage, done some time since in San Francisco.—Sprague is said to be doing a good business with his little circus.—J. P. Corey, agent of Power's Dr. Clyde co., will take a benefit next week at Hooley's. I believe Mr. Corey is paid a salary.—I would advise Gen. Haverly and Col. Foote to leave George Harley behind when the Mastodons take passage for Britain. "Pony" Moore and his band of "never performed out of London" Minstrels at St. James Hall will not tremble if they hear that Harley is coming. If George must go, however, let him do a "wench" act. Anyway he's very little good.—George W. Barnum, late of Harry Webber co., will manage the People's Theatre, Cincinnati, which opens on the 29th, but is liable to close shortly after.—Blanche DeBar has determined to reside in this city, play jobbing engagements and prepare ladies for the stage. Miss DeBar is a most estimable lady and is thoroughly qualified to turn out "actresses" of the Grace Lanphear stamp in overwhelming profusion. Miss DeBar is already organizing a class. Alice Weston is a young actress who don't think a great deal of the managerial methods of one J. W. Toohey, who, abetted by a fellow named Walter Owen, some time ago discharged with a sound thrashing from J. H. Huntley's co., is raiding the far west with a party performing M'liss, A Celebrated Case, and other pieces to which he has no right. Some two weeks since Toohey sent here for a juvenile lady, and Miss Weston was shipped to Nebraska as eminently capable of filling the bill. Upon arriving, however, Miss Weston was asked if she could do a song-and-dance, which not being in her line, she of course said no. Whereupon the tender-hearted Toohey and his henchman, Owen requested her with much sangfroid to take a walk. Without money or friends, in a strange town, Miss Weston began to think she would have to literally accept the heartless advice, but by the kindness of the Mayor of the village, she was enabled to reach home, where she will stick until she knows who she is dealing with.—Charles Austin of the "Merry Austins" died at Hampton, Iowa, on th 12th. Mr. Edwin Clifford's companies are doing finely in Michigan, despite the fact that Charley Forbes' doubtful co. and the Georgia Minstrels (whether Sprague's or not I can't say) are pressing him closely. Edwin keeps to the front, and in consequence catches the cream of the business, not so much either because he is ahead as on account of the fact that he gives a good show.—Forbes' party of "hams" and unsalaried amateurs are apparently too much even for the good-natured editors of the bucolic papers, and he gets the following dubious compliment from a sheet called the Mining Journal, published, I believe, in Escanaba: "A liberal supply of 'comps' prompts us to remark that the Forbes show is not the worst that has visited us—for which blessing let us be thankful." The same paper remarks about the niggers: "The Georgia Minstrels came here and departed—thank God for the latter, at any rate"—which is emphatic if not honeyed. Clifford is spoken of as follows: "Clifford's troupe closed a very successful season at St. Patrick's Hall on Monday night last. The troupe is spoken very highly of by those who saw the performances. For ourself, we only saw The Black Diamond, in which the Ranty Rob of Tom Coleman, the old-time favorite, was a character par excellence. The troupe will visit the lower point and return here and play at St. Patrick's Hall on the evenings of Friday and Saturday next, when Mr. Clifford promises to produce The Hidden Hand, and put it on the stage in such a manner as to deserve a bumper (Masonic). Clifford is as g. and g. as ever, and the high honors he has had conferred on him since his last visit here do not appear to have puffed him up at all, but he is as meek and mild as usual."—J. P. Corey proposes to manage the next fiasco of Charles Rogers and Mattie Vickers. Mr. Corey has my sympathies.

MUSIC.

Central Hall: Tuesday and Thursday evenings and Wednesday matinee, one Daboll found opportunity to work his little Frog Opera scheme. Daboll is an enterprising individual who places his trust in Providence (R. I.), but is not confided in to any great extent by the citizens of that peaceful New England hamlet, which has so melancholly a celebrity as the place where bad actors go to try worse plays. The artful Mr. Daboll is assisted by Stuart Rogers, who used to go about the country with a very weak imitation of Sol Smith Russell's entertainment, under the auspices of lyceums. The "racket" of these two gentlemen is to get charitable institutions to "go in" with them while they gobble the greater part of the proceeds. The Frog Opera is itself an utterly puerile affair, filled with such threadbare melodies as Champagne Charlie, Beautiful Bells and the like, and a number of "society" people contrived to make themselves appear even more witless and ridiculous than they do upon ordinary occasions, which is saying much. Daboll and Rogers took away about $1,200 as their share, and the Half-Orphan Asylum gets what is left after "expenses," which, no doubt, will prove to be a very small sum. What with the oily projectors of "Authors' Carnivals" and "Frog Operas" and their well-meaning but silly female dupes, the charities for whose benefit the public pocket is bled are poorer if anything than before.

On Friday evening and Saturday matinee, Mr. Maurice Strackosch's Thursby-Ole Bull co. attracted very large audiences, the body of the house being completely filled and many having to content themselves by tiptoeing in the foyer. Ole Bull has considerably deteriorated and has apparently lost the supreme command of his instrument that he used to have. This, his twenty-third annual farewell tour, is announced as the last one. Doubtless the old gentleman will turn up a number of times yet. Thursby sang magnificently, but failed to rouse her listeners to such a pitch as she did when last here, in McCormick Hall. Sig. Ferranti, Philip Bianson and Alfred H. Pease assisted. The "encore" nuisance, I regret to say, prolonged the performance to a wearisome length. 24th, a testimonial concert to "Signor" A. Farini, alias Andy Farren. Mme. Marie Selika, the "octoroon primadonna," Ed. Banker of Jerry Monroe's varieties and other queer "talent" will be on hand. 27th, Apollo Club concert. The club is assisted by Abbie Carrington, soprano; M. W. Whitney, basso; and Dr. C. T. Barnes, tenor. 28th, Rive-King-Litta concert. In addition to the co. Sig. Brignoli will sing.

The great Haverly, through his able lieutenant, Billy Davis, has secured the Exposition building for four monster popular concerts, commencing 27th. Levy, the cornetist; Emil Liebling, pianist; Mrs. S. C. Ford, soprano; Mrs. Jessie Bartlett Davis, contralto; Ada Somers, mezzo soprano; C. A. Knorr, tenor; J. E. McWade, baritone; C. F. Noble, basso, and the Blaney, Oriental and Chicago Quartets will appear. Adolph Liesegang is the conductor, Frank Baird, pianist, and Will J. Davis can attend to the business arrangements if anybody can. Undoubtedly the General will turn this little speculation to profitable account.

The Park Place Pavilion, or as it is to be called New Park Place Summer Garden and Concert Hall, which has a sound of lager-beer to my ear, opens June 1. B. Baum is proprietor, W. L. Allen manager, and A. Rosenbecker and A. Liesegang musical directors. Dora Gordon Steele, soprano, and an orchestra of forty performers will furnish the programme.

In Brief: J. E. McWade of the C. C. Pinafore is in town. He will rusticate at Geneva Lake.—Julia L. Moran of Joliet wants to go upon the operatic stage. She has been singing in private concerts, and has a contralto voice of considerable volume and sweetness. It is the intention of misguided friends to give a testimonial concert preparatory to her departure for Milan.—Mme. Blanche Roosevelt (Blanche Tucker) is in the city, her old home. She is stopping with Franc Wilkie of the Times. Mme. Roosevelt is here to visit and rest, and it is doubtful whether she appears in public before her departure to Eastern engagements.—Curry and Finney, who claim to be the projectors of the Church Choir Pinafore co., and therefore deserve an awful punishment, have emerged from obscurity once more, and announce that they are by no means crushed, but will produce a mammoth Pinafore, all their own, at Central Hall on the 31st. Their co. will be styled the Peerless Pinafore co. of Chicago. The hall will be made into an opera house by the addition of a false proscenuium and

wings, thereby deepening the stage. The cast includes George Wilson (of the Boston Museum) and S. C. Enos, who alternate Sir Joseph; J. E. McWade, Captain; Dr. C. T. Barnes, Ralph; Lem Freeman, Deadeye; J. R. Tyley, Boatswain; Geraldine Ulmar (of Boston Ideal Opera co.), Josephine; Mrs. A. N. Elliott, Buttercup, and Ada Somers, Hebe. Joseph S. B. Knox will be musical director, and W. C. Cowper, stage manager. The orchestra will consist of twenty pieces.—A series of Saturday matinee concerts are being given at Hershey Hall, and are well attended.—The Rival Cantineers are distracting the people of Milwaukee and St. Paul. The bucolic verdict is unanimous that the affair is beneath criticism.—Wesley Sisson, lawyer, actor, poet, and what else I can't yet determine, has written the words to a patriotic song, music by Ed Holst, entitled "In Our Country," and it will be sung by C. A. Knorr at the Haverly Exposition concerts.—The Amy Fay piano recital is announced for June 12, at Fairbank Hall.—The Beethoven Society winds up the season 25th, when will be given Gade's cantata, The Erl King's Daughter, and a new cantata, The Fisherman's Grave, by Maurice Hubbard, a member of the society.—J. A. DeWitt, the queer composer of the queer opera, The Royal Banquet, has subsided.

Cincinnati.

The May Festival: On Tuesday evening opened the festival which Theodore Thomas has for months past looked forward to as the grandest achievement of his musical career. And now with pride he may look back to it as such. Its success, financially, was well assured before the opening day. Its results, artistically, have already been heralded to all parts of the country. The daily attendance averaged ten thousand. Visitors from far and near thronged the city. The majority of the audiences attended in full evening dress. The soloists were Amy Sherwin and Annie B. Norton, sopranos; Annie Louise Cary and Annie Cranch, contralto's; tenors, Signor Italo Campanini and Fred Harvey; baritone, J. F. Rudolphsen; bass, Myron W. Whitney; organist, George E. Whitney. The orchestra of the festival numbered 156 artists, and was the largest as well as best in material ever gathered in this country, and has not been surpassed in the world. It was composed of 26 first violins, 26 second violins, 20 violas, 19 violoncellos, 19 double basses, 4 harps, 4 flutes, 4 oboes 1 English horn, 4 bassoons, 8 horns, 2 trumpets, 4 clarinets, 1 contra-bassoon, 2 cornets, 1 bass trumpet, 3 tenor trombones, 1 tuba, 2 kettle drums, 1 bass drum, 1 small drum, 1 pair cymbals and 1 triangle. Take it all in all it was the grandest enterprise ever undertaken in this musical city.

Grand Opera House: Fun on the Bristol drew but fairly; May Festival too much for it. Next week open—or closed rather. One week from to-morrow Pat Rooney's comb., followed in succession by Haverly's Minstrels and Tony Pastor's troupe.

Pike's: Barlow, Wilson, Primrose & West's Minstrels to fair business. Season is at an end.

Heuck's: Rentz-Santley Novelty troupe; business fair. Next week, Sprague's Georgia Minstrels.

Volk's: Business fair.

Coliseum: Closed.

Items: Fred Warde has been re-engaged for John McCullough's co. next season. The co. opens season Sept. 6.—The Coliseum has closed season.—J. E. Browne and Anna Von Buren, of the Coliseum stock, start on the road with Sin and Sorrow, Hand of Fate and The Oppressor's Doom. Whew!—James S. Edwards, now manager of the Summer Garden Theatre, at Vicksburg, Miss., will manage the Coliseum next season.—William Gleason will leave for Toronto, Canada, in a short while.—Standard, Ky., is to have its new theatre completed in September. It is to cost $11,500.—Frank Brown (F. J. Lemmon) was married to a Kentucky heiress, at Mayville, last week. Frank was a member of the Julia A. Hunt comb.—Manager Henck and Architect Duffy have gone East, on business connected with the remodeling of Heuck's Opera House.—Lillian Travis has been added to the stock co. at Volk's.—Annie Barclay will remain in the city during the summer.—Henry Lewis, Treasurer of the Grand, has been made an Elk.—Giles Shine has been re-engaged as leading man of Julia A. Hunt comb.—Opposite Heuck's will be opened, next Saturday evening, a vaudeville theatre, to be known as the People's Theatre. The management will be under George W. Barnum. The co. as far as completed, includes John Foster, Trudell and Rowan, Little Rosebud, the Nonsensical Four, the La Verde Sisters and Dell Trudell.—This (Sunday) afternoon, at the Highland House Belvedere, Nick Roberts' Specialty troupe, in conjunction with Barlow, Wilson, Primrose & West's Minstrels Brass Band and orchestra, attracted a large house at twenty-five cents admission.—The Pirates of Penzance, B. co., do not occupy the Highland House Belvedere during the week of the Democratic Convention in June, as previously stated.—Heuck's Opera House closes season June 7. Frank Mayo the last attraction this season.—Manager Collins and Treasurer Fennessey of Heuck's take a benefit the evening of the 8th of June.—Among the improvements of Heuck's Opera House, this summer, will be the introduction of four private boxes.—Alecia Jourdan of the Fun on the Bristol party has been so seriously ill during the week that she was unable to appear.—Harry Chapman will be manager of Barlow, Wilson, Primrose & West's Minstrels for another season.—Nick Roberts goes to Europe this summer. Sails June 14; will return in time to reorganize his Humpty Dumpty troupe for the Columbus (Ohio) fair week, August 20.—The Coliseum is to be at once remodeled and name changed. It will be known next season as the Grand Central Opera House, and play combs. only.—Campanini, wife and cook left for New York last evening. The local criticisms on his singing in the Beethoven Mass, in the May Festival, so irritated him that he came very near breaking his contract and leaving at once for New York—The New York members of the Festival orchestra have returned home.—Miss Cary's benefit, Saturday afternoon, was largely attended. The lady left for New York same evening. She sails for Europe on the 29th, and will probably remain absent a year or more. Next winter will find her singing in Italian Opera in London.—Miles' benefit, on Friday week, netted him in the neighborhood of $2,000.—Musical circles are indignant over the ousting of Otto Singer and the appointment by Theodore Thomas of Michael Brand as the conductor of the chorus for the May Festival of 1880. Mr. Thomas has been abrupt to Singer for some months past, but no reason can be assigned for his conduct. Thomas has signed a contract to conduct the Festival of 1880. His public appointment of Brand on Friday evening, during his address to the chorus, took both the chorus and public by surprise.—An elegantly carved stand was presented to Theodore Thomas by the Festival chorus on Friday evening, which elicited from the gentleman a few remarks.

Baltimore.

Holiday Street Theatre: The regular season, which ended with last week, has been a very successful one. Manager Albaugh has had a number of fine attractions and vice versa. The old Holliday did not have a very enviable reputation, on account of its being used for one season as a variety theatre, but under the management of Mr. Albaugh has bravely weathered the storm, and now stands as one of our first class theatres. The first season, 1878-79, under the present management, was not a pecuniarily successful one for reasons stated above, but season of 1879-80 made up for the medium success. Mr. Albaugh had many a finger in the pie for 1879-80—Baltimore, Albany and Washington—and therefore had a good opportunity of giving some of the best attractions. Among the combs. which did remarkably well were Emma Abbott's English Opera co., Grau's French Opera co., Tourists, Banker's Daughter, Rice's Surprise Party, My Partner, Joe Emmet, Maggie Mitchell, Lotta, Mary Anderson, the Florences, Robson and Crane, Sothern, Joe. Murphy, Kate Claxton and Fanny Davenport. Last week Annie Graham and co. appeared in an emotional drama, entitled Upper Crust. The play was written, so I understand, by Belot, the French dramatist. I am glad he does not hail from America, for of all the mean plays this is one of the worst. The name alone would kill it. It is devoid of action and there is no vitality shown in its construction. Everything is dull. There is too much dialogue, which, without any strong dramatic situations, makes it exceedingly tiresome. Annie Graham is an actress of considerable ability, and therefore it is a pity that the drama is not of that type that would show off her dramatic capabilities to their full extent. As Marie Hager, the actress of the Palais Royal, she did remarkable work, considering the scarcity of material to make it really a character out of which anything meritorious could be achieved. The dresses worn by Miss Graham are exceedingly elaborate. Dean McConnell, as Viola, was meritoriously good. The role of Count Horace DeBelmar was finely acted by J. Leslie Gossin. This gentleman is well known to a Baltimore audience, having been connected several years ago with a stock co. in this city. The balance of the cast was fair. There are some vulgar and loud things in Upper Crust that could be advantageously cut, not only to the play, but as well to the audience. 24th. J. W. Albaugh's benefit, on which occasion Othello and Day After the Wedding will be produced, with the following cast: Mrs. J.W. Albaugh, Lizzie Creese, Milnes Levick, S. K. Chester, W. H. Bokee, Leslie Edmunds, H. C. Curley, Harry C. Albaugh, T. H. Williams and J. W. Albaugh.

Ford's: The Royal Middy, Seecadet, Captain Charlotte, or whatever name one may choose to call it, did a fair business during the week ending 22d. Daly's co. was advertised, but at the last moment French's Opera co. was announced. The co. is only fair. The principals are better dramatic than lyric artists. The costumes were very rich and the scenery exceedingly good and appropriate. The music of The Royal Middy is light, but pretty. Some of the solos and concerted pieces are well arranged and very harmonious. The dialogu in some instances is a little broad, and the liberty with which Mungo uses profane language is uncalled for, and pleases only the gallery gods. It grates on refined ears, and therefore does no good either to the participants or the piece. The middies were proficient and well drilled, and sang in time, and with perfect accord. The Game of Fifteen was introduced, and played successfully by the middies. Blanche Chapman acted the part of Fanchette, afterward the Royal Middy, in an artistic manner. Although not having a voice of any great power or of much capacity, still she sang the role acceptably. Henrietta Sennach, as Marie Francesa, the Queen of Portugal, was only fair. This lady sprained her ankle in Washington the week before, and is still suffering from the effects. This has, no doubt, a great deal to do with the manner in which she enacted the role. She deserves praise for still continuing to appear. Dom Lamberto was capitally sung by Eugene Clarke; Herbert R. Archer, as Dom Januario, acted nicely and sang poorly. W. J. Shea, as Dom Domingon, was very funny, but the part was a little overdone. Mungo, the slave, is an exceedingly ridiculous character, but not of any essential benefit to the piece. Arthur VanHoughton, in the above role, was only passable. Signor Operti was the efficient director. With The Royal Middy closes the season at this house, and in many respects it has been a very propitious one. Manager Ford has catered to the public taste in the best possible manner. Some of the finest attractions in the country have been presented, and with prosperous results in all respects. Mr. Ford has made great endeavors to make his house the resort of the elite, and has been successful. The following attractions had large houses: Electric Light, by Ford's Opera co., Edwin Booth, John T. Raymond, Adelaide Neilson, Jefferson, Alice Oates, Haverly's Mastodon Minstrels, Haverly's Colored Minstrels, Herrmann, Gus Williams, Weathersby-Goodwin Froliques, Steele Mackaye's Iron Will, Tony Denier's Humpty Dumpty, Pirates of Penzance, French Flats, Carncross' Minstrels, Minnie Palmer's Boarding-School, and Fairfax. 28th, Bartley Campbell's Galley Slave will be given for the benefit of George T. Ford. The following ladies and gentlemen have volunteered: Marie Bockel, Belle Mackenzie, Nellie Hapgood, Mrs. Rouse, George Denham, James Galloway, Charles Hogendorf, John E. Reibert and James Wilkinson.

Academy of Music: Blind Tom, one week, commencing 24th.

Items: W. H. Bokee's benefit has been changed to June 11. Macbeth will be given, on which occasion Prude Cole, one of our finest elocutionists, will play Lady Macbeth.—26th, at the Academy, Robert G. Ingersoll will deliver his new lecture, entitled "What Must We Do to be Saved?"—27th, at the same house, Master Adam Itzel, a young and brilliant pianist, will be tendered a benefit by the musical people of this city. There will be an orchestra of sixty pieces, under the direction of H. Hamer.—Capt. Paul Boyton will give nautical exhibitions at North Point Tivoli 27th, 28th and 29th.—The New Central Theatre is undergoing extensive alterations. The theatre proper will now take in the ground floor. After its completion it it will be one of the neatest and prettiest theatres in the city.—The opera of The Doctor of Alcantara will be given at Catonsville, Baltimore County, June 14. Mrs. Zelda Seguin and others will fill the cast.

Brooklyn.

Haverly's: The Royal Middy was produced here on Monday last under the immediate direction of Augustin Daly. The opera was presented with scenery belonging to the house, which, though neat and appropriate, was far from being as effective as that used in New York. The orchestra, chorus and stage groupings were also considerably smaller than the same employed in Mr. Daly's own establishment, the result of all of which was to greatly lessen the effectiveness of the general ensemble. Catherine Lewis, May Fielding, Alonzo Hatch and John Hart about equally divided the houses in their respective parts. Miss Lewis' Fanchette was far from being as good as when that lady first essayed the role, while Miss Fielding's vocalization of the music allotted to the Queen was rendered in a manner superior to her previous efforts. John Hart proved irresistibly funny as Mungo, much of his "business" being decidedly original, and particularly mirth infecting. The houses averaged fair, being neither crowded nor noticeably scant. This week the San Francisco Minstrels hold forth here. Their appearance on this stage is the resumption of an old custom of theirs, Messrs. Birch and Backus always having been wont to play a Summer engagement at the old Brooklyn Theatre, which previously occupied this site.

Park: Mr. Daly ran opposition to himself here last week. While the Royal Middy was capering and warbling at Haverly's, another section of Daly's troupe unfolded the mysteries of An Arabian Night to the patrons of the Park. As this same play was rendered at Haverly's during the week ending February 21, to a moderate business, the advisability of reviving it so late in the season, when it was impossible to present it with any better cast or appointments, seemed to be a very strange managerial proceeding. The attendance was, under the circumstances, better than might have been expected, but the percentage due to either the troupe or manager of the house could not have been of any very startling size. This week, Harrigan and Hart pay us their annual Summer visit, appearing in their latest production, The Mulligan Guard Surprise.

Novelty: The San Francisco Minstrels performed here last week to a succession of fine houses, giving good satisfaction to all who saw them. Still we do not think they are fully appreciated when outside of New York, for the reason that much of their repartee and witticisms is adapted more especially to their metropolitan clientele, who readily grasp and enjoy the salient points of jokes that to a Bostonian or Brooklynite is a trifle foggy. This week, Milton Nobles is the stellar attraction, appearing in one or more of his meritorious sensational dramas.

Hyde & Behman's: A very poor burlesque, entitled The Way They Used to Live, was preceded here last week by an interesting and excellent olio, which introduced W. P. Shelden and Fanny Herring in a funny arrangement of Stage-Struck; followed by Bella Fairmount, serio-comic; Barlow Brothers, song-and-dance; Fred Roberts, motto singer; Campbell and Burke, in clever specialties; John and Maggie Fielding, appearing to unusual advantage in a new act brimful of fresh jokes, and lastly the La Rue boys, John and Willie. These little lads possess decided merit, and for genuine ability put to shame many of their competitors of four times their age. Willie's imitation of J. W. McAndrews, as the Watermelon Man, is certainly one of the best specialties now on the variety boards.

Items: The season of 1879-80 in Brooklyn has almost reached the end of its tether. The Academy of Music is virtually closed; with the exception of several stray performances, nothing of importance will again be seen there until Fall.—The Novelty closes on June 5, with Harrigan and Hart.—Col. Sinn shuts the doors of the Park on the same date, with Milton Nobles.—Haverly's and Hyde & Behman's will then have it all to themselves until the finish of their respective seasons.

Philadelphia.

Chestnut: A brilliant audience was present Monday evening to welcome A Gentleman from Nevada. J. B. Polk, as Christopher Columbus Gall, was tendered a very hearty reception. He introduces some very fine and original acting, particularly in the fourth act, where he proposes to Lady Alice. The support was fair. Mr. Willard was an exceptionally good Chinaman.

Arch: After several years absence, Annie Graham made her reappearance Monday evening before a large audience, who accorded her a more than cordial welcome. The lady appears this week as Marie Hagar in Upper Crust. Miss Graham (who was a great favorite when connected with the Walnut some years ago) made a very forcible impression upon her audience, and had several recalls. J. Leslie Gossin is her main support, the rest being rather weak. Monday, Our Candidate.

Park: Charlotte Thompson and co. commenced a week's engagement on Monday in The Planter's Wife before a fair audience. Miss Thompson is a painstaking artiste, but acted on the opening night with indifference. It must be acknowledged it is rather too warm to act the emotional, which to some degree may have been Miss Thompson's complaint. 31st, N. S. Wood's comb.

Walnut: Rice's Surprise Party have entered upon their last week. The houses are still large. This week, Hiawatha, Robinson Crusoe, Horrors, and Babes in the Wood. 31st, George Holland in Our Gentlemen Friends.

Wood's: Louise Sylvester appears in Kathleen Mavourneen at the evening, and Lillie Hinton in Little Barefoot at the matinee performances. Thursday evening Miss Hinton receives a benefit.

New National: John W. Ransone, supported by a first-class co., opened for one week in Across the Atlantic, to a fair audience.

Grand Central: Larry Tooley, Nelson Curry, John Pendy and Jeffreys Warner, Alice Daily, Carrie Boshell, Carrie Brower and Lillie Howard. Miller's: Landis and Steele, Fred and Ida Mortimer, Harry Constantine and Sallie Mason. Alhambra: Charles H. Duncan, Press Eldridge, Arnold Brothers, Rose McCall, Lou Sandford, Fanny Valade and Julia Benton.

Items: Receipts for Mr. Goodwin's benefit of last week were, for matinee, $1,431; evening, $1,776.—Fred Zimmerman has been engaged as business manager for the new Chestnut Opera House.—William H. Daly is recovering from his recent accident, but is still lame.

Colorado.

DENVER.

Forrester's Opera House: Jay Rial's Uncle Tom comb. are doing a week's engagement, to poor business since the first night. Will close 21st, and leave for Cheyenne, appearing there 22d. The appearances now are that the house will be closed for a short time.

Walhalla Hall: This popular place of amusement has been closed since the departure of Alf Burnett, 15th. Burnett started East after playing the mountain towns.

Circus: Dan Costello's Circus is entertaining the people of Denver with one of the best performances ever given in this section. Bartholomew's trained horses are certainly the feature of the show. Leave for the mountain circuit 24th.

Palace Theatre: The arrivals for the week are Frankie Raymond, Viola Wray and Leona Summerfield. No departures.

Academy of Music: This week's arrivals are Virginia Ross, Mervie Zoel, Minnie Hassan, and Heffernan and Flynn, Irish business. Departures: Leona Sumerfield to the Palace. Business continues brisk, and Mr. Thomson is succeeding well.

Connecticut.

HARTFORD.

Roberts' Opera House: The only performance at this house was given on Tuesday evening by the students of Trinity College, when they presented a burlesque of The Field of the Cloth of Gold. The characters were well taken, and some of the female make-ups were superb. In answer to a genuine request they are to repeat on Monday evening. The Boston Ideal co. have changed their date for Fatinitza from 27th to 28th. All the Rage comes 31st, and Harrigan and Hart are booked for a date in June. As they have not appeared here in a long time, we may safely predict a full house.

Circus: The London Circus filled the city to repletion on Thursday last and gave two performances to all the people who could be got into the canvas. One thing in particular deserves mention regarding the London show. No peddlers, no candy or prize package "butchers," or any other of the standard nuisances, were permitted inside the tent, and all that was advertised was performed to the letter. Another thing was closing the doors when the audience space was filled, and refusing any further admissions. If persisted in, this course will prove the more profitable, and will insure good business over the whole route.

New National Theatre: This house was kept open by a comb. of the performers playing on shares. Business was light, though the performance was very clever. Messrs. Moran and Duane, two of our Hartford boys, won special praise for their neat and artistic jigs and reels, and it is against the advice of their friends that they do not accept engagements in other places. Of the co., Williams, Sully and Nellie Germon go to New York; Fred Warren to Boston; Webster Brothers to Brooklyn; Olivia Nichols to Washington; Edward Christie to New York, and Frank Hamlin remains in Hartford, having opened a dispensary (of wet goods) here. The New National will probably remain closed for some time.

NEW HAVEN.

Coe's Opera House: Rice's Evangeline comb. showed to big business the 22d. The 25th and 26th are held for three performances of All the Rage.

Grand Opera House: The Boston Ideal co. are booked in Fatinitza 16th. They may expect good business.

District of Columbia.

WASHINGTON.

The regular season closed at our theatres 22d. Herne's Hearts of Oak at Ford's and Abbey's Humpty Dumpty and Spanish Students at the National. Both performances were good, but too long. H. Clay Ford had a benefit Monday night. Joseph S. Sersford, in charge of the box office at Ford's, is to have a benefit 31st; attraction not yet announced. William H. Thorne appears at National 3d and 4th, as Rudolph Chandoce in Led Astray, assisted by professional and amateur talent. Blind Tom was at Odd Fellows Hall last week. Although the city was full to overflowing all week, the attendance at the theatres was not very good, the races at the National Fair Grounds 17th to 20th and the "so-called" boat race 19th, absorbing so much attention. The most important event of this week is the anticipated race between Hanlan and Riley 26th.

At Summer Theatre Comique the attractions this week are George A. Hill in On the Trail, and Jake Budd's new sketch, The Hop Bitters Prize; or, Who Won the Boat Race? Grace Darrell, Hogan Brothers, the Nelsons and French Minstrels.

John McCullough is spending a few days in Washington. Captain Conner has been here some time.

Georgia.

ATLANTA.

Agnes Herndon closed a two nights' engagement with matinee 15th, to unsatisfactory business. Owing to the recent accident at the Opera House the co. did not draw.

Indiana.

INDIANAPOLIS.

Dickson's Grand Opera House: Joseph K. Emmet comb. in Fritz appeared to large business 20th, 21st, 22d. Fritz is a pleasing drama, well adapted to Mr. Emmet's talents, while the plot is light, and only relieved by the excellent manner in which all the details are carried out. The scenic effects are good. Mr. E. has lost none of the bright talent that so manifested itself during his last visit, his voice still maintaining its former sweetness, and the "Lullaby" was sung as only Emmet can sing it. The same may be said of his rendition of "The Cuckoo Song" and "The Love of the Shamrock." The support throughout was good, and far better than the co. that supported Mr. Emmet on his former visit. The co. closed a successful engagement 22d, and will play a three weeks' trip through Indiana and Illinois, under the management of Joseph B. Dickson of this city.

Park: Frank Mayo appeared to large houses 17th and 18th in Davy Crockett. This American play has lost none of its strong hold on the admirers of the border drama, while of its class it stands alone as an ideal of its kind. Mr. Mayo is an artist in the true sense of the word, and should be especially encouraged for presenting to the American people a true picture of border life upon a basis of refinement. The support is well up to the average, and Laura Don is a clever actress, with a pleasing face. The party closed to one of the largest houses of the season 18th. Mr. Mayo has in the person of E. M. Gardiner an able, efficient and gentlemanly manager.

Items: Crone's Garden Theatre has been closed during the past week, undergoing repairs, and will open under the management of Jacob Crone, with the May Fiske Blondes.—Turner and Felton will conduct the dramatic features of Gilmore's Garden, opening 24th, and will present until further notice a refined variety entertainment.—Booked (for either the Park or the Opera House): Pirates of Penzance, 27th, 28th and 29th.—Pat Rooney 25th and 26th.

RICHMOND.

Grand Opera House: Hon. Schuyler Colfax, under the auspices of the I. O. O. F., delivered his lecture, "The Life and Times of Abraham Lincoln," 17th. As a lecturer Colfax is very unsatisfactory.

Items: The theatrical season is on the wane. Miles' Juvenile Pinafore co. closed their season 19th at Warsaw, Ind. Barlow, Wilson, Primrose & West's Minstrels come 26th. George T. Clapham is in advance; Mr. Clapham is a brother of Harry, the genial manager of the troupe. Pat Rooney threatens 29th to again invest our city. Haverly's Widow Bedott comb. 31st. May Fiske's Blondes will not appear, owing to the receipt of a message from the mayor refusing them a license, unless he had assurance that their entertainment was of a different character than that they attempted here last season. 'Tis wonderful what sudden moral fits our worthy Mayor is subject to. W. K. Bradbury closes his brief managerial career this month. The Grand will hereafter be conducted by Vaughan Brothers, the proprietors.

Item: Note the comparison: Three months ago the sales of the alleged Dramatic News outnumbered THE MIRROR three-fold. Today it is the reverse.

KOKOMO.

Opera House: R. E. J. Miles' Juvenile Pinaforists 21st, to moderate business. Mitchell's Pleasure Party will come 24th, in Our Goblins.

Items: Dame Rumor now has it that the Minnie Wallace co. has given up the ghost, and that "Diamond" John Simpson of Crawfordsville, Ind., the romantic young man who accidentally became heir to $8,000 and then eloped with a young lady, the belle of Crawfordsville, and was afterward persuaded by Charley Dobson to act as silent manager of the Minnie Wallace co.—furnish plenty of stamps—has, in a rash mood, joined the Regular Army.—Lutyen, of the recently exploded circus of Marks and Lutyen, which went to pieces at Crawfordsville some time ago, has secured a sufficient amount of ready cash to again put the concern on its legs, and the work of reorganization is now going on. An advance agent has already been sent out, and the co. will take the road the 1st of June. They will travel by wagon altogether.—The following is a partial list of Agricultural Fairs which will be held in Indiana for 1880: Indiana State fair begins Sept. 27; Crawfordsville, Sept. 6; Lafayette, Aug. 30; Terre Haute, Sept. 14; New Ross, Aug. 16; Greencastle, Sept. 6; Thorntown, Sept. 20; Russellville, Aug. 23.

LAFAYETTE.

Nothing this past week. Pat Rooney comb. 27th.

Illinois.

QUINCY.

Lawrence Barrett in Richelieu 14th, to good house. Support fair. 17th, J. K. Emmet in Fritz in Ireland, to crowded house. Receipts $677. Fritz in Ireland does not seem to give the same satisfaction as his old Fritz, but the scenery and stage effects cannot be too highly spoken of.

Circuses: Quincy has been well patronized by circus cos. On the 21st, the Inter-Ocean and W. W. Cole's cos. played against each other. The performances and audiences of both were very satisfactory. Cole's show is looked upon as a Quincy institution, he having organized here some years ago, and of course he received the largest patronage. His performance was excellent in every respect, while his artists and managerial staff are gentlemen in every sense of the word.

SPRINGFIED.

Opera House: Mitchell's Pleasure Party in Our Goblins 20th and 21st, to light business, owing to meeting of Republican State Convention. D'Oyly Carte's Co. No. 2 present Pirates of Penzance June 3.

Adelphi: Manager Laird opened this place as a variety house 19th, with the following people: The Mays, Charles and Lulu; Harry Annan, Charley Fox, Lillie De Vaul and Master Willie. New arrivals 24th: Jennie Creame, Kitty Pease and Johnny Downs. W. M. Laird is proprietor and Charles May business and stage manager. Business thus far good.

BLOOMINGTON.

Durley Hall: Joe Emmet's Fritz in Ireland 19th, was greeted with only a fair audience. Emmet was in his happiest vein and the entertainment was a highly satisfactory and pleasant one.

Item: Fillotson & Fell, lessees and managers of the Opera House, have just replaced the old chairs with neat folding chairs, and are repainting and frescoing the house throughout, which will add greatly to its beauty and comfort.

ROCKFORD.

John Dillon & Blaisdell co. 22d in Bumps; Mme Litta and Rive-King in concert 29th. May 27 and 28, closed for amateur performance. Barnum coming May 15.

ROCK ISLAND.

Harper's Theatre: Nip and Tuck, 15th, to poor biz. The co. supporting Mr. Webber is not so good as when he appeared here last Winter Lawrence Barrett 27th.

AURORA.

Opera House: 17th, Dillon and Blaisdell Opera co., to a very light house.

Iowa.

COUNCIL BLUFFS.

The Mendelssohn Quintet Club 18th, to moderate but appreciative and fashionable audience. Lawrence Barrett 21st, to a crowded house (a very enthusiastic reception). He is certainly the peer of Edwin Booth in his Richelieu. Support good. Gussie DeForrest is a charming and finished actress. They appear at Omaha 22d; at DesMoines 24th. McAllister is billed for 25th, four nights. Jessie Conthony, June 1; Neil Burgess, as Widow Bedot, 12th; Tony Denier, 14th; D'Oyly Carte's Pirates of Penzance 22d; C. L. Davis returns 29th.

BURLINGTON.

15th, Tennesseeans, to good houses, afternoon and evening. 17th, Rive-King Litta Concert co. to a small house, owing to the high charge for seats. Litta took the house by storm, and was recalled several times. Mme. King always pleases. Mr. Conly, the basso, and Mons. Fischer, violoncello virtuoso, received great applause, and it was well earned.

DUBUQUE.

Opera House: A Celebrated Case, by Collier's Union Square comb., 15th, to a fair-sized audience. The co. is composed of a strong corps of artists, and deserved a larger audience. Billed: Lawrence Barrett in Yorick's Love 29th.

CEDAR RAPIDS.

Opera House: Rive-King Concert co. 21st. Fanny May's Royal Blondes came 15th, to fair house. They are about the poorest we've had.

Kansas.

LEAVENWORTH.

New Opera House: Lawrence Barrett, under the management of Whitney of Detroit, played 18th, in Richelieu, to a large audience. Co. very good. Coming: Rev.

J. Cook (temperance lecture) 22d; C. L. Davis, 24th; Haverly's C. C. C. 27th. House will be closed 1st of July, and be frescoed and thoroughly renovated.

Kentucky.

LOUISVILLE.

Macauley's: Closed this week. 24th, Col. Nunez's new play, Saints and Sinners.

Library Hall: 19th and 20th, Fiske Jubilee Singers to good business. Nothing booked.

Knickerbocker: An unusually excellent bill the past week, but business was rather light, owing no doubt to the pool-rooms drawing a large part of variety patrons at night. The new faces worthy of mention were: Wells and Sylvano in their original sketch, entitled Uncle Jasper's Birthday; Emma La Mause, a pretty and fascinating little artist of rare talent, who does a novelty in the song-and-dance line for a lady—her flip flaps and splits took tremendous with the audience; her song of the "Funny Old Gal" was very funny, and was executed in fine style; Della Cooke in her skipping-rope dance was equal to the average; Clark and Edwards, as the merry Swiss couple, of course were good, and were the leading feature of the programme; Smith and Ohlmer, a new musical team, who played on twenty-four different instruments, were a very fine attraction, and will prove a card for any house; last but not least come McKee and Byrnes, who played their first engagement together in a new sketch entitled Mischief, which brought down the house. New faces 24th: Quilter and Goldrich, Frank Bolton, Ada Bradford, Cora Everett, Collins Brothers, and return of the favorite, Grace Garland. Retained by popular request, Clark and Edwards.

Metropolitan: Business has taken a slight tumble, owing no doubt to the races and the exceedingly warm weather. The following well-known people appeared: The Grays, Will and Frankie, in a German sketch entitled Our Country's Home; Kosure and Lamond, in their act, Plantation Follies and Lancashire Clog, were immense; Crawford Brothers, in songs and dances and high-kicking, were fair; and Ella Edna, who has made the hit of the season in the serio-comic line. The performance concluded on Monday evening with a sketch entitled The College Girls, in which Deacon J. J. Riley and Sister Lizzie Smith played the principal parts. This play was blood-raw—so much so in fact that the piece was withdrawn and Si Slocum substituted. New people 24th: Mlle. Marcia, Ida Alb, William Maurittus, Sanford and Russell, the Ordneys, Karoly and Augusta. The performance will conclude with the highly scented sensation and comic pantomime, entitled Fifty Virgins.

Items: This week being the event of the Spring meeting of the Louisville Jockey Club, as is usually the case, theatricals have to suffer, and this week was no exception to the rule.—Barney Macauley arrived home this week. He reports a very successful season.—Phil Simmonds and wife are in the city visiting their relatives.—Andy McKee and John F. Byrnes, late of the Nondescripts, have doubled up, and played their first engagement together at the "Knick" this week, where they made a big hit.—Manager Borden of the "Knick" is ahead a cool $5,000 on the races this week. He has always had the reputation of being the luckiest man in Louisville. He deserves his success, as he is one of our most enterprising citizens. If Louisville had a few more men like Mr. Borden she would be as lively a city as Chicago. What we need here is a few first-class funerals of old fogies.—It is rumored that William McBride of Marlowe & McBride is soon to marry Aggie Clinton of the Metropolitan stock co. If the rumor proves true we expect an invitation, and will send full particulars when the happy event takes place.—Max Sturm, the new leader at the "Met," and late from Indianapolis, has gained quite a notorious reputation during the short time he has been in this city. If he keeps on as he has begun, the castle at Frankfort will be the proper place for him. Unless he stops the circulation of false reports regarding responsible managers, we will show him up in his true light. We hope he will appreciate this gratis advertisement and govern himself accordingly. A word to the wise, etc.

OWENSBORO.

The Payson Opera co. appeared 17th and 18th to a not very large business. Martha, Faust and Vertigo were rendered by the co., which is first-class in every respect.

Item: The box-sheet indicates an immense business for John T. Ford's Comedy co.

Missouri.

ST. LOUIS.

Grand Opera House: During week 17th the comb. led by Alfred Aiken and Genevieve Rogers appeared in a new sensational drama, entitled Saints and Sinners, written by Col. J. A. Nunez. The play lacked light and action, although some of the dialogue was good and some of the situations cleverly devised. Alfred Aiken was particularly good as Paul Newton, and Miss Rogers worked earnestly to make a success of Letty Worth. Lizzie Mahone, Josie Wilmere, Eva J. Barker, Annie A. Ware and Celia Clay made the most of their parts, while J. F. Hogan did some exceedingly powerful acting as the betrayed clergyman, Mr. Milford. Felix Morris was amusing as a flunkey. W. H. Cooper and DeLoss King were also in the cast and did their little acceptably. This week's performance closes the season.

Pickwick Theatre: The performances at this elegant little theatre continue to draw good audiences, although not so large as they will be when the Summer is well opened. The bill was changed early in the present week. Miss Ricca Murrell made her debut as Serpolette. She made a fine success, being warmly applauded. Miss Hutchings as Germaine added to her previous laurels, while Mr. Vincent as Gaspard gave a powerful piece of acting. George S. Weeks was very mirthful in acting and pleasant in vocalism as Robin Moore, and Mr. Luard's Marquis was fine, vocally and histrionically. The mise-en-scene, chorus and orchestra were indicative of the intention of the managers to have everything perfect in detail. Les Voltigeurs is underlined, besides several other novelties.

Notes and Gossip: The Olympic Theatre remains closed, but will open next week with Haverly's Mastodons. Haverly's pedestrian enterprise will open here 31st, at the large lot, corner Thirteenth and St. Charles streets, where Cole's Circus exhibited. Dave Reid of the Rural World is attending to the preliminaries, and Fred J. Englehardt, Haverly's assistant manager, will be here on Monday.—Pat Rooney's comb. has been holding forth at the Theatre Comique during the present week, to good business.—The Pickwick managers have wisely reduced their high rate of admission, and the result will be beneficial. The foyer seats are now $1.—John W. Norton, manager of the Grand Opera House, left for New York early in the week.—Henri Laurent and Blanche Corelli will be interested in a downtown Summer snap. The chances are it will pay.—Messrs. Collins and Short expect to open at Uhrig's very shortly, and in anticipation of a good season have engaged several musical attractions, also light comedy novelties of a first-class order.—Treasurer George McManus will leave for New York at the close of the present week, on the lookout for fairy stories for his Fall and Winter repertoire.—Vogel's orchestra of the Olympic Theatre is now giving concerts at Anthony & Kuhn's Garden.—The Fair Association concerts on Saturday and Sunday afternoons are drawing the largest crowds ever seen at these occasions.—Very shortly Messrs. Norton and Spalding will be in New York, while Manager Charles Pope will open his side of the campaign, which promises to be hot, in securing attractions for the coming season.

ST. JOSEPH.

Tootle's Opera House: 19th, Lawrence Barrett in Richelieu, to a packed house. I never enjoyed a hiss so heartily as on Wednesday evening, when the audience choked off the abortive attempts of the orchestra (?). It is to be hoped that Mr. Tootle will now take some decisive steps toward furnishing good music, when it can be had for a very little more expense. Booked: C. L. Davis, 26th; 31st, Haverly's Opera co., Pinafore and Trial by Jury; 8th to 12th, inclusive, McKnight's Opera co.; 14th, Haverly's Widow Bedott; 18th and 19th, Pirates of Penzance. B. S. Crane is in town ahead of C. L. Davis. Lawrence Barrett closes season at Milwaukee June 12.

Michigan.

DETROIT.

Whitney's Grand: Neil Burgess opened last Monday night to an immense house, in Widow Bedott. The intense hot weather seemed to have no influence whatever in preventing any from enjoying this unique performance. The two remaining nights were nearly as good as the first. It was an astonishment to me, remembering the ordinary sized audiences to whom this play was presented earlier this season. But two good reasons may be given for this increase of patronage—first, it came under the management of J. H. Haverly, and Detroiters have learned by experience (the best of teachers) that anything bearing Haverly's imprint upon it is a sufficient guarantee of its being worth seeing; then again, the large "ad" taken in our Sunday papers, comprising a full half page in each, did much to interest the public. The play has been much improved since I saw it first. The loud portions have been subdued, and it goes better all through. The addition of the new character, that of the Elder's daughter, is an improvement, she serving as a foil to Frederick Harriman and completing the cast. George Stoddard's Elder, if apart entirely from that of the Widow, would itself make a hit. So perfect a personification of cant is rarely to be seen in the modern drama. The co. is just the same as on its first visit. The only person conspicuous by reason of his absence was Locke (P. V. Nasby), the author of the piece, who, when here before, was a subject of much ridicule by his loud talk and offensive manners, asking everybody, "Isn't this the funniest play you ever saw?" The route ahead of this party was Adrian 20th, Toledo 21st and 22d, Sandusky 24th, and southward through Ohio. On the last three nights and the matinee Saturday, Frank Mayo presented his beautiful idyl, Davy Crockett, to good houses, and I must say that—often as this charming play has been given here by this favorite actor—never have I enjoyed it as upon this occasion. No wonder that Mayo hesitates about giving it a rest, as many have advised him to. In this part the actor must see that every one who enjoys a play pure in tone and healthy in sentiment will go again and again to see him in it. Frank Mayo is the ideal of manliness and vigor, and in this part has one that fits him to a T. Laura Don was a surprise, and a very gratifying one indeed. I may be mistaken in saying that this is her first appearance in Detroit, but still I do not remember of seeing her here until last week, but sincerely do I hope it may not be the last. A beautiful face, graceful figure, musical voice and perfect art are characteristics which no other leading lady, to my mind, possesses in so great a degree as she does. She may never be a great actress, but she cannot help but be a satisfactory one in any part. She made a great and lasting impression here. The co. was excellent. This engagement closed the season at Whitney's, which was the most successful one since it first opened its doors, and is due in no small measure to the indefatigable efforts of Edward E. Kidder, backed by the liberality and enterprise of Manager C. J. Whitney. Although late in the season and having various disadvantages to contend with, it shows a splendid record, and one which the proprietor may have just reason to feel proud of. The following is a list of attractions and dates:

Sept. 15, week, Troubadours; 26th, 28th Louise Pomeroy; Oct. 3, 4, Pat Rooney; 6th, Lawrence Barrett; 13th, 15th, Barney Macauley; 15th, 18th, Haverly's C. C. C. Pinafore; 20th, 22d, Vickers and Rogers; 23d, 25th, Milton Nobles; 27th, 28th, Robert McWade; 29th, Nov. 1, Neil Burgess in Widow Bedott; 3d, Carlotta Patti; 4th, 5th, Big Four Minstrels; 6th, 8th, Oofty Gooft; 12th, 16th, Bric-a-Brac comb.; 17th, 18th, 19th, Wilkinson's Uncle Tom; 20th, 29th, Grau English Opera co.; Dec. 3, Wilhelmj; 4th, 6th, Nick Roberts' Humpty Dumpty; 8th, 13th, Ford's Juvenile Opera co.; 15th, 17th, Joe Murphy; 18th, 20th, John Dillon; 22d, 23d, Oliver Doud Byron; 24th, 27th, Minnie Palmer; Jan'y 15, 17, Miss Neilson; 19th, Herne-Belasco Hearts of Oak; 26th, 28th Haverly's C. C. C. Pinafore; 29th, Mrs. Scott-Siddons; 30th, 31st, Haverly's Colored Minstrels; Feb. 3, Robert G. Ingersoll; 4th, 7th, Bartley Campbell's Galley Slave; 9th, 14th, Collier's Banker's Daughter comb.; 16th, 18th, Kate Claxton; 19th, 21st, Mr. and Mrs. Florence; March 12th, 13th, Maggie Mitchell; 17th, 20th, Strakosch Italian Opera co.; 22d, 27th, Jane Coombs; 27th, April 3, Boston Theatre co.—Drink; 5th, 7th, Sprague's Georgia Minstrels; 17th, 18th, Pat Rooney; 19th, Anna Dickinson; 23d, 25th, Sothern; May 1, Evangeline comb.; 3d, Grave's Boniface comb.; 10th, 15th; Tourists P. P. C.; 17th, 19th, Neil Burgess; 20th, 22d, Frank Mayo.

Detroit Opera House: Monday and Tuesday nights Carncross' Minstrels occupied the house and furnished the best entertainment of this kind given here since Haverley's Mastodons. Wednesday night the Thursby-Ole Bull concert to a large audience. Closed remainder of week. This week, Wednesday, occurs the annual benefit of Messrs. Hough and Shaw, assistant manager and treasurer respectively. The house is going to be jammed, and I am glad of it; they richly deserve the compliment. The rest of the week J. K. Emmet, as Fritz in Ireland. Next week Barlow, Wilson, Primrose & West's Minstrels first two nights. They are favorites here and ought to draw good houses.

GRAND RAPIDS.

Powers' Opera House: 14th and 15th, Tony Denier's Pantomime co. presented Humpty Dumpty before small audiences. Tony always brings a good co., and the present one is no exception. J. K. Emmet has cancelled

Smith's: Business has been good. The new arrivals are the Carrolls and Bartlett Sisters. Manager Smith takes his annual benefit 25th, when a host of volunteers will assist.

MUSKEGON.

Opera House: Collier's Union Square co. June 2.

Item: Sells Bros.' Circus 24th.

Massachusetts.

SALEM.

Mechanic Hall: The only entertainment for a week past was Lotta in Musette 18th. C. H. Smith of Fall River had the management, and Local Manager Moulton was also interested. There was a large audience. The only entertainment booked here is Haverly's Georgia Minstrels some time in June, under Andrews and Johnson's management. The directors of this hall refuse to reduce the rent for the Summer season, and as usual there will be but few entertainments.

The Willows: This Summer resort is open, but no co. will appear until about the last of June, when S. C. Bennett gives The Chimes of Corneville.

Items: John S. Moulton of this city, who for three years has been a successful local manager, will, in the season of 1880-81, branch out more extensively than ever before. He will be a member of the firm of Smith, Thayer & Moulton, which has been organized with a capital of $10,000 to play cos. from New York to Bangor. C. H. Smith of Fall River and C. H. Thayer of Boston are well known, and Mr. Moulton is no stranger to the profession. The firm has over 400 nights booked already. Mr. Moulton will not relinquish local management entirely, but will run his popular course of concerts and lectures as usual. He takes Daly's Royal Middy co. over a New England route soon, and it is barely possible that he may take the Orrin Bros.' Circus through the same district after their engagement with C. H. Thayer at the Forest Garden is concluded. Barnum did not come west of Boston, and the London Circus makes but eight stands east of that city, so there will be an opening for a circus.

SPRINGFIELD.

Opera House: Lotta 22d, to immense business. Nothing booked this week but Rice's Evangeline comb., which is cancelled. June 1, we have All the Rage; 14th, Harrigan and Hart comb. Mrs. Mattoon's Opera co. which rendered Woolson Morse's School so finely two weeks ago, tender her a benefit June 2. Reeves' Providence Orchestra has been engaged, and the lady will probably have a big house.

Item: Cooper, Bailey & Co.'s Circus drew immense crowds 21st. This is one of the finest tent shows traveling.

GLOUCESTER.

Anthony & Ellis' Uncle Tom, under the local management of J. O. Bradstreet, comes 29th, and will get good house. Fred D. Straffin has been re-engaged for next season as business manager. H. M. Ellis still continues as treasurer. Haverly's Colored Georgias come June 14.

Items: The Great London Show, with the "baby" elephant, comes July 5.—The circus license in this city has been reduced to $40.

CHELSEA.

Academy of Music: 19th, debut of Cora Williams of this city in Our Boarding-House, with Grover's New York co. A satisfactory performance to a fair house. 21st, Gus Williams' co. in Our German Senator, to good business. They close the season on the 22d. Mr. Grover returned with his co. to New York City on the 20th. Mr. and Mrs. Farren, who go out with George Holland's party, are residents of Chelsea.

FITCHBURG.

15th, John T. Raymond as Colonel Sellers, to a fashionable audience. Affie Weaver as Laura Hawkins created a very favorable impression. 17th, Rentz-Santley co., under management of Mr. Kit Clarke, to a fair house. They gave a fine show. 26th, Anthony and Ellis' Uncle Tom co. Corinne Opera co. cancelled.

LOWELL.

Music Hall: 20th, Gus Williams in Our German Senator, to a fair house. Poor support. After the performance Gus and a number of his friends made a raid on Joe Purcell's saloon and presented the proprietor with a cane. The season will close 22d with a performance of Ticket-of-Leave Man by the Boston Museum co.

TAUNTON.

Music Hall: Bray, Wambold & Ellis' Dime Show closed Tuesday night, after a week of large business. Monday they played to the largest house of the season, there being over 1,200 tickets sold. Nothing booked.

Item: Howe's Great London Circus comes June 3.

LYNN.

Music Hall: Gus Williams and co. appeared in Our German Senator to fair business 22d. This ends the season here.

Academy of Music: The Dime Variety Show deserve paying houses, and bids fair to hold through the Summer.

MILFORD.

Lyceum Hall: Cinderella, with the famous little Corinne in the title role, and a large audience 18th. One of the most pleasing entertainments of the season. Nothing booked.

Minnesota.

ST. PAUL.

Opera House: Haverly's New York Juvenile Opera co., C. E. Blanchett manager, 14th and 15th, to good houses and a crowded house at the matinee. Manager Blanchett has introduced some new features in the acting of the little folk, which makes the performance much more entertaining. There is a marked improvement in the acting of the children taking the leading roles, and in the performance throughout, since their previous engagement in this city. Yet the public seem to have come to the conclusion that Pinafore has held the stage long enough. 17th and 18th, Collier's Union Square Theatre co. played A Celebrated Case to fair houses, though the weather was very much against them, being extremely sultry. The co. is an excellent one. E. K. Collier, as Jean Renaud, made a good impression, receiving much applause. Carrie Wyatt was very effective as Adrienne; Florence White enacted Valentine de Mornay in a fine, impassioned manner, especially was she good in the closing scenes; E. L. Tilton as d'Aberterre, George W. Wesells as Count de Mornay, were highly creditable; William Scallan made a remarkably good O'Rourke, and was loudly applauded. The play was well mounted and costumed and the performance gave great satisfaction. The co. return for two nights, 21st and 22d. Booked: Anna Dickinson in dramatic readings, 24th; the Mendelssohn Quintet Club, 27th; Tony Denier's Humpty Dumpty troupe, 28th and 29th; Lawrence Barrett, June 2 and 3.

Items: W. C. Coup's Great Show, 26th.—P. Sells, Jr., one of the proprietors of Sells Brothers' Circus, was in the city Tuesday, 18th.—Manager W. R. Hayden was in the city last week, arranging for the appearance of W. W. Cole's Great Circus.—A. E. McDowell's Dramatic co. from New York passed through St. Paul on Friday, 14th, en route for Winnipeg, where they will play an engagement of eight weeks. When they return it is possible they may be persuaded to open in St. Paul for a short time.—Sunday afternoon, 16th, Manager Blanchett and the Juvenile co. accepted an invitation from the Great Western Band to attend their annual May Festival Excursion to Lake Elmo. The children enjoyed themselves very much and were highly delighted. On their return they tendered a vote of thanks to George Seibert, leader, and members of the band, for the pleasure afforded them.

MINNEAPOLIS.

Academy of Music: 17th and 18th and matinee, Haverly's Juveniles gave their delightful rendition of Pinafore to fair business. 19th and 20th, Collier's Celebrated Case co., to miserable houses. This comb. is unfortunately burdened with one of those interesting persons commonly styled "Fresh," who travels under the imposing title of business manager. Several members of the Metropolitan Theatre, actors of recognized ability, on presenting themselves at the door Wednesday evening, expecting to receive the usual favors, were met with a most impertinent and ungentlemanly refusal. This very young manager, whose mustache has just left the "downy" period, had better get an engagement with some one who will give him the necessary lessons in managerial etiquette. I trust Mr. Frank Gray, for such I believe is his name, will read this and improve his manners. 21st, Anna Dickinson read Aurelian to a good house. It was a magnificent rendition of a magnificent play. Coming: 24th and 25th, Tony Denier's Humpty Dumpty; 26th, Mendelssohn Quintet Club; 31st and June 1, Lawrence Barrett.

Items: Manager Murray opens his Summer season at Mankato, Tuesday evening, producing Around the World in Eighty Days.—W. C. Coup's Circus well billed for 27th.

Maine.

PORTLAND.

Theatres all closed this week. Booked for the Portland: Daly's Royal Middy co., 28th and 29th; Rice's Evangeline co., June 2 and 3; All the Rage comb., 4th and 5th.

Items: The Ideal Opera co. will not produce Sorcerer at City Hall as was announced.—The complimentary benefit to Ira C. Stockbridge has been postponed until September. Mr. Stockbridge's enterprise in bringing to this city so many fine musical attractions deserves a good return, and we trust his benefit will be the success it merits.

New Jersey.

NEWARK.

Grand Opera House: Moritz Grau's Opera co. gave Mignon to a fair audience, composed in the main of Salamanders of the first quality, 20th. The heat was of the type frequently mentioned in the Scriptures, but fortunately seldom met with prior to coil shuffling. 31st, Sothern as Dundreary.

Waldmann's Newark Opera House: 24th and week, W. J. Thompson in For a Life. Specialties: Ceni Havre, James Carling, Baby Bindley.

Waldmann's New Theatre: 24th and week, Across the Atlantic comb.

TRENTON.

Taylor Opera House: 22d, Charlotte Thompson and her excellent co. appeared in The Planter's Wife at a matinee and evening performance. The audiences were not large, owing partly to the heat and partly to the fact that Miss Thompson doesn't take here, although every one acknowledges her a fine actress. Carncross closes his season here 29th. Prof. Cromwell's Art Entertainment commences 31st, for one week.

New Hampshire.

MANCHESTER.

Henderson & Crane's Dime Show closed 22d, after two weeks of good business. Entertainment good. Daly's Royal Middy billed for 26th. Booked: Daly's Arabian Night co. June 5; London Circus is billed for June 18.

North Carolina.

CHARLOTTE.

The Agnes Herndon comb. played only a partially successful engagement 19th and 20th, with matinee. There were several other attractions in the city at the same time. However, it is a good co. and will be pleasantly remembered.

OSWEGO.

E. A. Sothern in his famous creation of Lord Dundreary in Our American Cousin, delighted a large house 18th. George Boniface early next month.

Nebraska.

OMAHA.

Webb's New Orleans Minstrels played to a good house, 15th. They evidently had been having a streak of hard luck, as the amount of ready cash was not sufficient to hold the organization together. An attempt was made to reorganize, but without success. They played to fair houses Monday and Tuesday. Some of the talent is first class, and such as is always in demand. Billy Diamond especially is a whole show by himself. VanAmburg & Co. Circus show 21st and 22d. A great spread of showy paper heralds their coming. Lawrence Barrett is sure of a crowded house 22d; all seats sold.

Items: At six a. m. on the 17th, smoke was seen issuing from the windows of the Academy, and an investigation showed that the dressing-rooms were in flames. Prompt action prevented any great loss. The origin of the fire is supposed to be incendiary.—The Palace Theatre is the name of a new variety recently opened and under the management of M. Weiant, who, understanding the tastes of his patrons, is bringing out some very acceptable talent.

New York.

BUFFALO.

Academy of Music: The Tourists in a Pullman Palace Car made a very decided hit last week, playing to large and enthusiastic audiences. The aim of the writer was evidently to crowd as much fun into an evening's performance as possible, giving a lot of first-class variety people an opportunity to display their special talents, without any seeming attempt at plot. If so, he has met with marked success. The Tourists will be gladly welcomed to our boards again. For the week, the close of the present season, we are to have Kate Claxton and co. in Two Orphans, for three nights, and Thursday in Double Marriage. Balance of week the Hyde and Behman Comedy Novely co. will be the attraction, in their play entitled Muldoon's Pic-Nic. The co. number some of the best variety performers on the stage, among whom are Niles and Evans, Charles T. Ellis, Billy Barry, Hugh Fray, William T. Dwyer, L. C. Lingard and Prof. Vogle of the male portion, and Kitty O'Neill, always a favorite in this city; Frankie Mills, Clara Moore, Jennie Satterlee and Little Rosebud. They come well spoken of by the press where they have appeared, and will doubtless attract good-sized audiences during their stay with us.

Shelby's Adelphi: This will be the last week of the regular season here also, and the attractions offered are a fitting wind-up of one of the most prosperous seasons that Manager Shelby has ever enjoyed. It has been well deserved, as without exception the management has given us the best talent in the country. This week we have Mlle. De Granville, the female Hercules; W. Henry Rice, the great buffo-lyric artist; the well-known sketch artists, Capitola Forest and Laura Bennett; Dan Mason, the Dutch comedian; Dan Sully, Irish comedian, vocalist and dancer; Raymond and Murphy, Irish comedians; Foster and Hughes, Ethiopian comedians, and the ever-welcome Lynn Sisters. Friday evening an extra attraction is billed—Johnnie Donaldson of Cleveland and Bluett Boyd of this city appear in a soft-glove contest. The Adelphi is to be thoroughly renovated and repainted and everything put in first-class shape for the coming season.

Items: During the month of June we are not to be entirely left in the way of amusements, as the following cos. are promised us: Tony Pastor's comb., Salsbury's Troubadours, Augustin Daly's Arabian Night, Haverly's Mastodon Minstrels and Augustin Daly's Royal Middy.—The Meech Brothers will thoroughly renovate the theatre during the Summer. The interior will be painted and frescoed, folding chairs will take the place of those now in use, and everything put in first-class shape. The present season has been the most remunerative since the war—in fact, a bonanza on a moderate scale—and the managers are correspondingly happy.—We still live in hopes that we will one day be able to boast of a new and handsome hall for amusement purposes, in place of the old and well-worn structure now in use.

SYRACUSE.

Grand Opera House: Smith, Allen, Waldron & Martin's Big Four Minstrels opened 17th to a very fair house. The comb. can take first rank, for they have a larger amount of originality than the usual run of burnt-cork artists. Mitchell's Pleasure Party, 28th, 29th and matinee.

Wieting Opera House: E. A. Sothern, 19th, in Our American Cousin, to fair business. The star pleased the audience, as he has done many times before. 20th was given The Crushed Tragedian. Of the support Ida Lewis and Mrs. Laura LeClair were especially noticeable. With the exception of W. L. Dennis and Julia Stewart, the balance of the co. were also good. Of the last two named, it is best to say that they left anything but a favorable impression here. To see professionals, on whose shoulders considerable interest in the denouement of the plot rests, deliberately "guying" their lines and situations, is enough to make one shudder. The public pay money to see first-class representations, and to make such the above people were probably engaged by Mr. Sothern's manager. If by "guying" they destroy the effectiveness of their roles, they virtually ruin the piece, and such was the universal verdict here. At one time Mr. Dennis kept the stage waiting for some time. If Miss Stewart would act as well as she has been known to do, the play perhaps would have been better received. As it now remains, it was a decidedly weak affair. Nothing booked for next week.

Items: Sothern was to open under Manager Lehnen at Watertown 17th, but a railroad accident prevented.—Barnum drew big crowds 17th. Through the kindness of Manager Phil, one hundred orphan children were delighted by a glimpse of the wonders de Barnum.—Darwin Truss is looking after Mr. Lehnen's interest ahead of the Big Fours. He "knows all the ropes," and can well do the business.

ALBANY.

Leland Opera House: Charles Brown's good ship Red Rock Wave sailed from this port 20th, but for some unforeseen reason, probably the prospect of heavy breakers in the distance, failed to put in an appearance on the 21st, much to the disgust of the crew and the expectant public. 25th and 26th, Sothern; 27th, Carncross' Minstrels; 28th and 29th, Chapman's Fifth Avenue co. in J. W. Shannon's two-act comedy, Masquerades; June 7 and 8, Daly's Fifth Avenue co. in An Arabian Night, with original cast.

Martin Opera House: 24th, Hyde & Behman's Comedy co. in Muldoon's Picnic.

Tweddle Hall: June 2, local talent in the cantata of Esther; 4th, 5th and 6th, D'Oyly Carte's London Opera co. in Pirates of Penzance.

Items: Henry B. Ingram, correspondent of of THE MIRROR for Kingston, N. Y., called on your representative during the past week.—Harry Josephs, late of Cassidy's Arabian Night co., has been spending a few days in town.—Bailey's Great London Show will exhibit here in June.—The Corinne Opera co. have cancelled dates until later in the season.—It is said The Red Rock Wave will be produced once during the coming month for the author's benefit.

ROCHESTER.

Grand Opera House: Closed last week. Carncross' Minstrels 24th and 25th. Hyde & Behman's Comedy Company will appear in Muldoon's Picnic 26th and 27th. Kate Claxton, supported by C. A. Stevenson and co., will present Two Orphans 28th, 29th.

Corinthian Academy of Music: E. A. Sothern and co. to fine houses 21st and 22d, Our American Cousin and Crushed Tragedian being the attractions. Nothing announced for present week. Salsbury's Troubadours are underlined, but no date given.

Items: Barnum's Greatest Show on Earth, notwithstanding terrible rain-storm, drew large crowds afternoon and evening 21st.—Cooper & Bailey's Baby Elephant Show have billed the city thoroughly, but have not announced their date of appearance.

BATAVIA.

Opera House: Mrs. Scott-Siddons read before a large and fashionable audience 17th. Owing to the non-arrival of Mrs. Siddons' baggage, she did not appear upon the stage until 9 o'clock, and then in her traveling dress. Although placed at a disadvantage, Mrs. Siddons recited in a very pleasing manner and gave general satisfaction. Josh Billings lectured on "Probabilities of Life" 20th, to poor house. Jane Coombs in Engaged 21st, to large house. A fine entertainment and audience well pleased. Emil Seifert has changed date to June 3.

BINGHAMTON.

Richmond and Von Boyle comb. the 21st to poor house. Hot weather and wretched accommodations combined are too much for human nature. The co. is the best that has

[CONTINUED ON EIGHTH PAGE.]

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ADVERTISEMENTS:—TEN CENTS Per Line, each insertion; Professional Cards, one dollar per month, three dollars per quarter; single insertions at transient rates, strictly in advance. Advertisements received up to 1 P. M. Tuesday. Cards changed as often as desired.

Foreign advertisements and subscriptions received by SAMUEL FRENCH & SON, 89 STRAND, LONDON, W. C., at regular office rates.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

Entered at the New York Post Office as "Second Class" mail matter.

Address all communications, and make all checks and money-orders payable to
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G. W. HAMERSLY, Publisher.

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Isabella, his Wife		Marie Somerville
The Unknown		W. A. Hudson
Leonetto, Friend to Boccaccio		Bertha Foy
Tofano	Students	Annie Winner
Chichibio	Students	Clara Douglas
Guido	Students	Mary Winner
Rinieri	Students	Anna Callaway
Cisti	Students	Bessie Jackson
Federico	Students	Henrietta May
Giotto	Students	May Clark
Major Domo to the Duke		Mills Hall
Donna Sancofoire		Miss Vance
Eliza	her Daughters	Miss Williams
Darietta	her Daughters	Grace Clark
Monna Nona Pulci		Miss Hahn
August na	her Children	Miss Vincent
Elena	her Children	Miss Prestige
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The Politics of Actors.

It has been generally conceded that actors have nothing to do with politics. They certainly have a right to their political opinions, like other men, and it is certainly their duty to vote for those whom they believe to be the best candidates, like other citizens; but it is one of the unwritten laws of the profession that actors shall take no part in political movements and display no partisanship on or off the stage. While the War of the Rebellion was raging, a party of English actors, under the management of Mr. Gomersal, was engaged to come over to Richmond, Va., and amuse that "Southern heart" which had been thoroughly "fired" against the Union. Mrs. Gomersal was a very pretty singer, and The Child of the Regiment, in English, was one of the pieces carefully rehearsed by the party for the Richmond season. The version was written up to the times; a Confederate flag was one of the properties of this regimental Daughter, and "My Maryland" was one of the songs which Mrs. Gomersal was to sing in the finale. But the Gomersal combination did not succeed in running the blockade, and when they landed at New York they found that there was no chance of being passed through the lines to make life in the Rebel capital more pleasant. Within a fortnight Mr. Gomersal had provided new properties, and Mrs. Gomersal had learned new songs, and at Barnum's old Museum we heard the Daughter of the Regiment singing "The Star Spangled Banner," and waving the stars and stripes with as much unction as if the whole party had been Union patriots all their lives. Mr. Gomersal is a successful manager at Aberdeen, Scotland, now, and can afford to laugh at his sudden change of front, and glory in the fact that he will always be remembered as a fair specimen of the sort of interest which actors ought to take in public affairs.

But, although actors may have nothing to do with politics, it is equally certain that politics have a great deal to do with actors. There can be no more interesting reading for actors and managers at present than the newspaper accounts of the maneuvers and manipulations of the two great parties of the country. Upon the nominations to be made by the Republicans at Chicago and the Democrats at Cincinnati will depend the prospects for the opening of the next season. If the country is to be given up, from June until November, to one of the old-fashioned, closely-contested conflicts between the two parties, there is very little chance of any profitable business being done in theatricals. If, in addition to such a contest, there is to be one of the new-fashioned campaigns after the election, with charges of fraud on both sides, and with efforts to reverse the popular vote by intrigues in or out of Congress, then the bad business will continue until the inauguration, in March, 1881, settles the disputed election, and either pacifies or arouses the country. After that period, theatricals can take care of themselves; for experience has repeatedly shown that during times of great wars, civil or foreign, the people rush to the theatres as if to find relief from the burdens of care and grief which such times heap upon the mind. Our own civil war, for example, was the most profitable period for theatricals which this country has ever known. Many managers have been living ever since upon the reputations and the riches which they acquired during the war, when it was only necessary to open the doors and put an entertainment decently upon the stage. But election times by no means share in the prosperity which accompanies other periods of popular excitement, and it is important that all professionals should know, as speedily as possible, whether we are to have five months or ten months of political agitation and disputes.

Friends and foes alike now admit that General Grant will be the Republican candidate. On the Democratic side all is doubt and mystery, with the strong probability that Mr. Tilden will either be nominated or will be in a position to name the nominee of the party. With Grant against Tilden—or against Tilden's nominee—the opinion of all professionals, irrespective of party, is that the election will be a walk-over for Grant. Should that prove to be the case, theatrical affairs may be very little disturbed by the electioneering campaign; for if there is no close contest there will be little interference with the regular theatrical business. Neither need the actors, regarded simply as professionals and not as patriots, to trouble themselves about the predictions that General Grant, if elected, will become a permanent President—perhaps a King or an Emperor. If it should be so, the professionals will be the gainers, although as patriots they may mourn. Republics have always been ungrateful to actors. The profession flourishes best among the wealth, luxury, extravagance and display of royalty and imperialism. This country, an exception to all other rules, has been, in a measure, an exception to this rule also, because we have thus far had the wealth, luxury, extravagance and display, without the monarch or the emperor, being governed by what is, in effect, an aristocracy of capitalists and corporations. All managers and actors who consider the election from a selfish business point of view, therefore, may be contented whether the Republic is perpetuated or a monarchy established, if it be true that General Grant is to have a walk-over. To present the argument for or against the probabilities of either phase of the future would be for us to play into the hands of the politicians, and we are not writing for them but for professionals.

It is by no means certain, however, that the roseate prediction of a walk-over for General Grant is likely to be verified, no matter who may be nominated by the Democrats. We are inclined to believe that an appeal to the large German element of the Republican party will render the contest much more close than at first appears probable. The Germans came to this country to be relieved from military despotism and a grinding conscription that forces every man to be, during the best years of his life, a soldier. The old German settlers opposed General Scott's election, simply because they thought him too much like their Generals at home. The new-comers, although they were swept along in the great Union tide which gained and followed the war, do not look with complacency upon a military candidate who also ignores the American custom of no re-election for a third term. A German revolt against Grant is quite upon the cards, and then the election will be very doubtful, and the campaign will be mainly fought out in those States which are the strongholds of theatricals. Supposing General Grant to be nominated in June, as now seems altogether probable, we shall know by the 4th of July—the date when the theatrical season formerly closed—what are the chances of the opposition to his election. At present the general notion is to begin the next season in August, and pick up as many dollars as possible before the politicians get in their heaviest work. Early in July will be quite time enough to decide upon the opening date, however, and nothing will be gained by a speedier decision, which a turn of the political wheel may completely upset.

The Actors' Fund.

Miss Fanny Davenport, in an interview published in another column, expresses her views to a representative of THE MIRROR, in relation to the above matter, and thoroughly practical and useful views they are, too. She dwells upon several points of detail, and offers excellent suggestions concerning the management, the organization, and the disbursement of the Actors' Fund. She does not stop short at this, however, but practically demonstrates the worth and genuineness of her co-operation by giving her valuable services for a benefit next season. We have thus far in rapid succession published the opinions of many prominent people of the profession, and (with but one exception) in every instance has the plan met with hearty approval and general promises of substantial aid. The exception is rather a credit than a drawback to the progress of the fund, and we can assure our readers that his approval or disapproval could have but little effect upon the matter in hand. Adelaide Neilson, John McCullough, A. M. Palmer, Theodore Moss, J. H. Haverly, Nat Salsbury, John P. Smith, Neil Burgess, Minnie Palmer, John Brougham, and latest Fanny Davenport, are some of the names that have already endorsed the project, and are anxious to bear a hand in bringing it to completion and success. No doubt all the other charitable and generous-hearted people in the profession will gladly do what they may, in order to establish this great and good institution.

PERSONAL.

STETSON.—John Stetson is in town.

JARRETT.—H. C. Jarrett sails for Europe to-day.

MAYO.—Frank Mayo sails for England June 16.

HART.—Josh Hart's wife died Saturday, after a short illness.

COTTRELLY.—Mme. Cottrelly of the Thalia sailed away for Europe Saturday.

PALMER.—Minnie Palmer closes her season Saturday night. She will pass the Summer by the sea.

JORDAN.—Mabel Jordan intends passing a few days at the Brighton, Coney Island, next month.

CUMMINGS.—Minnie Cummings is feeling about for a theatre at which to produce her Suspected drama.

BOOTH.—Marie Booth has been engaged to support Chanfrau in Kit at Wallack's, commencing June 5.

BUCKINGHAM.—The dashing Fannie Louise, it is said, was married in this city last week to one W. B. Pettit.

WHEN'S SHE COMING?—There seems to be a sudden movement in the direction of "working the press" for Modjeska.

EDOUIN.—Willie Edouin's sister, a burlesque actress of ability, will be a member of the Sparks company next season.

DE HAVEN.—Claude has written much poetry, but it turns out that he is not the "Our Jim" humorist of the Clipper.

BIDWELL.—David Bidwell of New Orleans is in the city, and may be found at the office of C. R Gardiner during business hours.

BUCKLEY.—Ed. Buckley is tarrying in the city a few days, preparatory to starting for 'Frisco, where he will spend the Summer.

DREW.—Mrs. John Drew will travel next season with Jefferson. They will play The Rivals during the greater part of the season.

WILLIAMS.—Miss Florence Williams, a young lady identified with the best circles of New York society, made a most successful debut last week with The Two Orphans company, now playing the Mishler Pennsylvania circuit.

TETTENBORN.—Lena Tettenborn is in negotiation for Leonard Grover's play, The Remarkable History of Lispet.

RIGGS.—Tom Riggs, who left the Park Theatre company to go starring, has made a successful appearance in Melbourne, Australia.

PARK.—Fanny Davenport, Edwin Booth, Brignoli, and Mrs. W. J. Florence were noticed driving in Central Park last Friday afternoon.

SOLDENE.—Emily Soldene announces her intention of visiting America professionally next season, accompanied by Clara Vesey and Rose Stella.

OATES.—Alice Oates is in the city. She says she was never in better voice, spirits or health. She will shortly announce her plans for the coming season.

BULL.—Ole Bull has imported four Norwegian ponies, the only ones in this country, one of which, a handsome stallion, is valued at $2,000, and the others at $1,000 each.

DANITES.—A private letter informs us that McKee Rankin's business for the first week at the Sadler's Wells Theatre was something a little less than £500. Considered big business over there.

DELARO.—Elma Delaro, the charming young actress and opera singer, who is a great favorite in Philadelphia, will join Strakosch's company June 7, appearing at the Fifth Avenue Theatre. We present an excellent picture of her on our first page this week.

WILLIAMS.—Manager Leavitt, before he sailed for Europe, said he had made arrangements to secure Marie Williams for the great burlesque company that he is forming. Manager Rice says she is to take Alice Atherton's place in the Surprise Party. Who will get her?

STUART.—Will Stuart sailed for Europe last Saturday. His plans are somewhat indefinite, but should he secure an advantageous position in a London theatre, he will remain away permanently. Mr. Stuart has arranged with several papers here for a series of letters on foreign topics.

BARNEY.—The dramatic editorship of the Cleveland Plain-Dealer is in the hands of Mr. Ariel N. Barney, who has made his department one of the best to be found among our Western exchanges. With the beginning of next season Mr. Barney will still further improve his department, having made arrangements for special articles and for correspondence from New York and other points.

CHERIE.—Adelaide Cherie has refused a tempting offer to star next season. She says the play proposed is not good enough, and she has no intention of being a failure in anything she undertakes. When the play, management, and terms are satisfactory, she is ready to go starring or into leading business.

JOURDAN.—Alecia Jourdan, wife of John F. Sheridan, died on Tuesday morning, in Cincinnati. The couple were with Jarrett & Rice's Fun on the Bristol company when the sad event happened. They appeared last on the variety stage at Harry Miner's Theatre, in the Bowery. Miss Jourdan was a neat male impersonator, and was a very clever foil to her husband, whose "society belle" assumptions are so well-known and popular.

ROGERS.—Mr. Frank Rogers disclaims the statement that his new play for Frederick Paulding is a "translation from the French." Apart from a servant falling in love—which is taken from the French—the play is original. Mr. Rogers is one of our rising playwrights, and THE MIRROR wishes him success in his efforts to give Mr. Paulding a play that will bring both the star and the author a reputation that will endure.

BECKETT.—Harry Beckett, the comedian, will be the recipient of a benefit, tendered him by many influential friends, prior to his departure for Europe. The event will occur next Tuesday. The performance will be given under the auspices of a large number of our prominent citizens as an expression of the good will of Mr. Beckett's American friends for the many pleasant hours of amusement the comedian has afforded them during the past eleven years.

KNIGHT.—Glasgow paper: "The Otto of Mr. Knight is one of the brightest and most amusing, and yet most consistent comedy figures with which our local stage has been favored for a lengthened period. Like all really fine actors, moreover, he can be pathetic as well as humorous; he knows how to draw forth our tears as well as command our laughter. The acting of Mrs. Knight is, in its own way, quite as enjoyable as that of her accomplished husband. Naive and vivacious, a capital musician, and altogether a wonderfully winning and engaging comedienne, she invariably succeeds in interesting and captivating her audience. Otto itself, we may add, is packed full of clever, apt sayings, and is well and artistically put together."

—Managers Spalding and Norton of St. Louis, Bidwell of New Orleans, Stetson of Boston, Meech of Buffalo, Lehmen of Syracuse, Hamlin of Chicago, Mishler of Reading, and Ellsler of Pittsburg are in town. Also, J. M. Hill, Louis Aldrich, John Warner, Frank Maeder, Frank Lawlor, John M. Hickey, E. E. Kidder, Bartley Campbell (on the sick-list), J. M. Burke, Tracy Titus, and Strakosch and Hess.

THE WEEK AT THE THEATRES.

"*The Play's the thing.*"—HAMLET.

Tuesday night a small audience gathered at Booth's to see Mr. W. B. Cahill make his bow as a star, in an Irish drama, by an unknown author, entitled the Croothawn.

It proved a very valueless and nnimportant addition to the already long list of Irish melodramas, and calls forth neither admiration nor condemnation. The promise that it would differ widely from all other works of its class, was fulfilled in part only. The motive and leading features of the plot are somewhat original, but that is candidly about the only merit they possess. The dialogue is flat, imbecile, irrational and pointless; the situations are impossible, fatuous, and silly; and the play bad beyond redemption.

It is not possible to judge of Mr. Cahill's claim to a stellar position, from his acting in this part. It has little to do with the argument of the play, and gives the actor few opportunities to display any talent that he may have. It is injected into the story without the slightest regard for raison d'etre, and is in consequence a superfluity. The character weakly partakes of the characteristics of Conn, Kerry and the Connie Soogah, without possessing any of the distinctive points of either. Its humor is sepulchral, its pathos snivelling. Taking these facts into consideration, it is not at all strange that Mr. Cahill did not shine as Pange Pender. The company was strong in certain instances and lamentably weak in others. Mr. Peters plays the Croothawn very well. Harry Duffield was ill at ease and not in his element as Gerald Guynne, a stage specimen of heroic Hibernian youngmandom. Rose Lisle was not suited to the part assigned her, although she is an actress of ability. Florence Robinson and George Robinson appeared to some advantage, but everybody else was inconsequentially mediocre. The mounting was good, and considerable trouble had been taken in arranging the production. The fact is unalterable, however, that The Croothawn is an undeniable failure.

Monday was an excessively hot night, and it is not strange therefore that the audience which greeted the return of Rice's Evangeline party to Niblo's was not large but rather sweltering. That this pioneer American comic opera has enjoyed a lease of life not usually granted compositions of its character is not to be wondered at. One may hear its pretty melodies many times before they pall upon the ear, while the Lone Fisherman and the Heifer might continue to exhibit themselves forever. There are few changes in the cast of Evangeline since it was presented in New York last. Fortesque is as round, funny and fat (how he must suffer just now!) as ever as Catherine, and Harry Hunter's Lone Fisherman has lost none of its old-time flavor of originality. Mose Fiske is rather boisterous as Le Blanc, and Verona Jarbeau was as pretty and affected as usual in the title character. The burlesque was well put on, and the people seemed to relish all its best points to the utmost.

This is the last week of the regular season at Wallack's, and a number of standard revivals form the programme of the closing nights. Monday and Friday, My Awful Dad; Tuesday and Saturday, She Stoops to Conquer; Wednesday, The Liar and farce To Oblige Benson; Thursday, London Assurance. June 5, F. S. Chanfrau commences a Summer season with Kit. Later on George Conquest will bring forth a new English burlesque company. This gentleman is the foremost London writer of pantomimes and burlesques, and there is promise of something quite pleasing for Midsummer amusement-seekers. He will precede his company six weeks, in order to arrange fully for the production.

Hazel Kirke enters this week upon the fifth month of its remarkable run at the Madison Square Theatre.

Herne's Hearts of Oak opened an engagement at the Grand Opera House Monday night.—Richmond and Von Boyle are playing in Our Candidate at the Windsor.—Slavin's Uncle Tom company commenced a three weeks' season at the Standard Monday. —This is the last week of the Troubadours at Daly's. The theatre will remain closed until the last of August.—The Pirates are running to fairly good business at the Fifth Avenue. Thursday afternoon a professional matinee will be given.—Herrmann continues his egg-swallowing and hat-breaking performances at Haverly's.—Honest Uncle Josh may be seen at the Park nightly.—Boccaccio is a pretty opera, and the audiences at the Union Square indorse the verdict we expressed last week.

—The Love of his Life is the French adaptation that Frederick Paulding, having Dora Goldthwaite, Willie Seymour, C. W. Bowser, O. H. Barr, Lysander Thompson and others in the cast, contemplates producing at the Union Square.

—Several suits have been commenced here in New York against Robert McWade. Old debts hang over him in all parts of the country, and from present indications he will have a judgment ready to greet him in any place he may chance to tarry next season.

—S. G. Clay (of Clay & Buckley, the Saginaw managers) says that he has ordered his "booking-book" returned from Joseph Brooks' possession, and proposes to fill his own time in future. He does not like the card that the "Circuit of Muskegon" Managers published in their advertisement regarding his towns.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

NEW YORK, May 20, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR:—You will greatly oblige a constant reader of your paper by answering the following question—whether the portraits that appear on the first page of the Dramatic News are paid for by the artists? The reason of my asking is because I cannot believe that artists of such standing as those I observed in that paper of yesterday, shown to me by a friend, would be paid for in such a disreputable sheet, whose history I have over and over again read of in your paper. Yours respectfully, D. J. C.

The question that "D. J. C." asks is a simple one to answer. The picture of Misses Anderson, Blanchard, Cone and Rigl, in the last issue of Byrne the Blackguard's sheet, was not paid for. The picture of John Brougham, the week before, was published under the same lucrative terms. Edwin Booth's portrait was published without any authority from that gentleman, who neither reads the paper in question nor permits it to be read by his family. Pictures of Mr. Dion Boucicault and Miss Mary Anderson were put in without shadow of authority. Miss Annie Pixley's likeness was published without permission, and afterward she was "struck"—as they say—for $50 by Byrne the Blackguard. In order to avoid annoyance and trouble, the lady paid the fellow the amount demanded. These are fair specimens of the manner in which the picture fraud is carried on, and will furnish a comprehensive reply to our correspondent's query. The object of the Blackguard in carrying on this small species of imposition is to create the impression among the profession at large that his paper still has the support of reputable and prominent people, notwithstanding the scurrilous and vituperative attacks upon them that have appeared in its columns. Such shallow pretenses are only added evidence to the indisputable fact that the Dramatic Nuisance is on the verge of absolute decay.

Almost everything that one hears just now about the events of the forthcoming season must be taken without too much regard for accuracy and veracity. The gossips about Union Square are charged to the muzzle with information about what is going to be done, and they are ready on the slightest provocation to discharge a blinding volley of babble about any subject you may propose. I can, however, vouch for the following events which are already determined upon.

Somewhere about the first of September the San Francisco Minstrels will return to their pretty hall on Broadway, but several changes will be made in the organization. Add Ryman and George Thatcher will probably secede, and start out over the country with a new piece especially written to suit their individual talents. Doubtless they will meet with success, as there are few men more popular in their line of business. Mart Hanley is quietly at work preparing for the tour of Alice and Louis Harrison. He is gathering together a company of artists that will compel the other burlesque troupes to look to their laurels. Hanley is in and about Gardiner's agency nearly every day, and his attraction is much sought after by managers. Mr. Haverly has made a success of Niblo's (every enterprise that this remarkable man touches seems to register the same result), and he will open the Fall season with a very strong attraction, which will afterward go on the road. This will be followed by Bartley Campbell's best play, My Partner, with Aldrich and Parsloe. Harrigan and Hart have a new piece ready for their opening, which they promise will eclipse anything they have yet offered at their popular theatre. Tony Pastor comes back about the middle of September, with fresh cards for public favor. A preliminary season will be inaugurated at the Fifth Avenue, with Smith and Mestayer's Tourists, August 31. The regular season commences in September with Fanny Davenport, in a new play written for her by Anna Dickinson. It is already known that McCullough and Mary Anderson will be seen at this house subsequently. Col. Sinn has secured the Standard for the production in this city of Shannon's play, A Golden Game. Ed Rice will assume the management of the Bijou Opera House for six weeks, and on August 23 he will present Willie Edouin in the new farcical absurdity, Sparks. Mr. Daly will throw open his doors to show the people a light musical comedy, which will be succeeded by Bartley Campbell's new drama, entitled Matrimony. Sol Smith Russell opens the preliminary season at the Park in his new comedy, Edgewood Folks, August 16. Mr. Abbey has a number of novelties in view, both for Booth's and the Park, which are not yet made public, but which will be announced in due time. Mr. Rice brings back his Surprise Party early in August to Haverly's Fourteenth Street Theatre, there to produce a fresh burlesque. The Union Square and Wallack's will be conducted upon the plan that has distinguished each in the past. Bartley Campbell is under contract to prepare a play for the former, and Les Etrangleurs de Paris is in the able hands of Mr. Cazauran. Mr Moss, as usual, has taken a lease of Wallack's for a Summer term.

A number of greasy and wornout old dresses were put up for sale at an auction on Broadway last Monday afternoon, together with some jewels. The old clothes were supposed to possess a sort of spiritual value, because they were the property of Adelaide Neilson, and had at some far-distant time been worn by her on the stage. But the costumers and Hebrew cast-off clothing dealers who were present at the sale, did not permit any mawkish romanticism to affect their bids, and the consequence was that the soiled silks and mussed satins did not in any instance bring a dollar more than they were worth—which was not much.

I can't imagine what prompted Miss Neilson to show up the remnants of her wardrobe in that sort of style. As an actress who had been enticed by highly colored advertisements into visiting the sale, expressed it: "I can't imagine why Miss Neilson should expose to public gaze a lot of duds I should be ashamed to own!" Perhaps it was intended as a neat little plot to strengthen the theory of her farewell, in order to gather in a few extra dollars at her benefit Monday night. If this is the case it was an unworthy and small scheme for an artiste of her acknowledged ability, and I am glad, therefore, that it met with the cold shoulder.

On every side are signs of the rapid closing up of the season of '79-'80. The Union Square, the Bijou Opera House, the Standard and Booth's, have each finished their regular seasons, and are open now only for supplementary terms. Wallack's and Daly's close their doors at the end of this week, and soon very few of the houses will be open at all. Some of the managers will decorate the interior of their houses during the heated interim, and others will devote the major part of their time toward securing attractions. The past season, while it has been a brilliant one financially, has not been remarkable from the number of its artistic triumphs.

A well-known actress, connected with Daly's Theatre, entered a Broadway umbrella shop one day last week and asked the gentlemanly salesman to show her the latest thing in parasols.

A great variety were exhibited, among others one which had for a handle a finely carved canine head of the breed denominated "Pug."

This quite captivated the fancy of the young lady, and she exclaimed, with that effervescent ingenuousness peculiar to youth and beauty:

"Isn't it a dear!"

"No, madam," replied the suave and horribly literal salesman; "it's a dog!"

A Notable Debut.

St. Louis society never felt prouder over any event than over the debut of Miss Ella Sturgis, a popular society belle both in St. Louis and Washington, a lady of rare personal beauty and the highest mental qualities and attainments. The lady is a daughter of Gen. Sturgis, the veteran Indian fighter, and has shared some of his campaigns in the far West. She has a natural aptitude and fancy for the stage, and for a long time her family have opposed her appearance in public, and it was with reluctance that she consented that she should do so, on the occasion of the testimonial to her tutor, Manager Charles Pope, which took place on Friday evening, May 21, before an audience which crowded the theatre to its utmost capacity, and which, for its refinement and brilliancy, has never been surpassed in St. Louis.

The representation was Romeo and Juliet, the fair debutante appearing as the Veronese heroine. In stage presence there was nothing wanting; her tall, willowy figure was the ideal of grace, while her massive black hair and sparkling black eyes set off features that were exceedingly classic, and held like a mirror of the soul the varying play of changeful emotion. It was not the work of a novice, and in the various phases of playfulness, tender love, anguish and tragic determination it was a gem of historic art. Her self-possession, articulation, and modulation of tone, her poise and attitudes, were all simply admirable, and those who saw Miss Sturgis for the first time understood why her friends claimed for her that she was capable of filling a high position on the American stage. She was many times recalled, and each time loaded down with floral tributes. The veterans of her father's regiment, the famous Custer cavalry corps, the Seventh, sent a magnificent pedestal with a horseshoe over it.

Manager Pope was a spirited and sparkling Mercutio, Fred B. Warde did finely as Romeo, and the balance of the cast was excellent. It was no doubt one of the most remarkable occasions in the history of the St. Louis stage.

—Mrs. Ada Gaddis, the well-known actress, widow of the late Rev. Maxwell P. Gaddis, at one time pastor of a Brooklyn Congregational Church, died on the 19th of meningitis in this city.

—F. B. Bowers, who has been identified with the Aldrich and Parslow combination this season, has assumed the position of General Passenger Agent of the New York and Sea Beach R. R., running from New York to the Sea Beach Palace Hotel, Coney Island.

—Carte's Spanish Students have created a genuine furore in music circles in Cincinnati. They are re-engaged for four additional weeks. They appear in full evening dress and are patronized by the elite of the city.

—Our Fitchburg (Mass.) correspondent, Mr. H. D. Moulton, has sent us a very neat and tasteful book containing the photograph of every member of the Boston Museum company for the thirty-seventh regular season. It is a pretty brochure that reflects credit upon its publisher and designer.

CRITICS OF SHAKESPEARE.

BY RICHARD GRANT WHITE.

Probably no worse-constructed play than Cymbeline, none in which the scenes and incidents succeed each other more awkwardly, was ever put upon the stage. To this judgment even The Winter's Tale is not an exception, although Pericles, in which Shakespeare had some share, may be so. But no one of these plays is peculiar in this respect. They have only in a great degree a defect which is characteristic of their author's dramas. That Shakespeare had no constructive skill, I shall not venture to assert; but I think that I can afford to say, at this stage of my pupilage to him, that he has in no case exhibited it in any remarkable degree, and that in general his plays show an entire lack of it, a lack which, when we consider who their author was, we may probably be right in regarding as the result of indifference. For Shakespeare, taking the plots of his plays from the plays of other dramatists, or from old chronicles, or from lately published stories (novels they were called), appears to have altered them, with constructive purpose, only just so much as he thought absolutely necessary to make them actable according to the taste of the day, and according to the capabilities of the stage at his time. For the development of a character, for the introduction of an interesting dialogue or even a soul-revealing soliloquy, he did not hesitate to make any change in the work of his predecessor that was necessary to that end. And he often did this with so little art that the scene which he threw in for this purpose is so out of place, such a stumbling block in the dramatic progress of the action, that, as we shall see, it is not only omitted from the action now, but, according to the best evidence that we have, was omitted after a few performances by his own company at the Globe Theatre on the Bankside.

An example is furnished by one of his greatest works, Hamlet. In that tragedy, as it was written and originally performed, there is a scene (act iv., scene 4) which was struck out by the players of Shakespeare's company, and which for more than 200 years was omitted in the performance. And from a histrionic point of view it is not strange that it was so treated. For all at once, without any apparent reason or visible coherence, interrupting the progress of the action, at this late stage of it, unseen before, enter Fortinbras, with soldiers, with whom he marches across the stage speaking just seven lines of no importance, and then exit. The scene has hardly more to do with the progress of the play than with the revolution of the earth upon its axis; but to Shakespeare's purpose there was hardly another more important. For as Fortinbras goes off, a Captain lags behind, and to him, enter Hamlet. Now, why Hamlet should be there on a plain in Denmark, tagging after the rear of the Norwegian forces, there appears no reason. But between this Captain and Hamlet there ensues a dialogue which is not only one of the richest passages in the tragedy, but which expresses the keynote of Hamlet's character, and which, it would seem, should have made all the doubts upon that subject impossible, and all the critical discussions of it superfluous. The Captain tells the Prince, in answer to his query, that they go to fight about a little patch of ground for which he would not pay 5 ducats rent, and after a few words more he follows Fortinbras. Then Hamlet falls into one of his reflective soliloquies, in which there is this significant passage in regard to himself.

"Now whether it be
Bestial oblivion, or some craven scruple
Of thinking too precisely on the event—
A thought which, quarter'd, hath but one part wisdom
And ever three parts coward—I do not know,
Why yet I have to say, this thing's to do.

If Shakespeare had written in explanation of his conception of Hamlet as much as all his commentators together have written in their disputes about it, he could not have made that interesting subject clearer than it is made by this brief passage. These few lines, in this utterly irrelevant scene, a scene which, constructively, is an offense and a stumbling-block, are really the most important in the play, so far as regards the comprehension of the character of its principal personage.

Scenes like this, blemishes in construction, but of priceless value in themselves and as keys to character, are scattered freely throughout the whole range of Shakespeare's dramas. A study of his manner and of his method, which I think I may venture to call careful and thoughtful, has convinced me that he took such plots as he thought would please the public, and a writer will—as any workman who does his work for money will—used them just in such a way as, while it attained that purpose, would give him the least trouble. Now it was no trouble to him, or very little, to write such a soliloquy as that in the Fortinbras scene of Hamlet, wonderful as it is to our delighted souls; but to arrange his scenes in such an order, and to introduce his incidents in such congruity as would bring them all into keeping with the requirements of time and of probability, he found to be a toilsome, longsome, and perhaps an irksome task. Therefore he slighted it; he was indifferent about it, as his audiences were. It was upon the experiences of his personages, upon their self-revelation, upon their relations with each other, and the influence of these relations upon themselves, that he laid out his labor.

Now if this be true—and that it is true I am as sure as if Shakespeare himself had told it to me—how futile are the efforts of his commentators to work out "philosophies" of his dramatic art, and "systems" of his dramas! And how little short of absurd and puerile is the recent faddling of certain microscopic critics who not only divide his working time into "periods" (which in a general way is well enough), and label and pigeon-hole his plays according to their counting of the lines that end in one way or another, but who actually attempt to say through how many days the action of his dramas was supposed by him to continue! Thus one of these "new-Shakespeare" critics will have it that the action of Cymbeline takes place on just 12 days, no more nor less, which are separated by eight intervals. As these lucubrations are accessible only to the subscribers to the "New Shakespeare Society," it may interest my readers to know the exact divisions of the play according to this time scheme. It is as follows: 1st day Act I., Scenes 1 to 3. An interval of Posthumus' journey to Rome. 2d day, Act I., Scene 4. Interval for Iachimo's journey to Britain. 3d day, Act I., Scene 5 to Act II., Scene 2, in part. 4th day, Act II., Scenes 2 and 3. Interval for Iachimo's return journey to Rome. 5th day, Act II., Scenes 4 and 5. Interval for Posthumus' letters to reach Britain. 6th day, Act III., Scenes 2 and 3. Interval for Imogen's journey to Wales. 7th day, Act III., Scene 4. Interval for Pisanio to return to Court. 8th day, Act III., Scenes 5 and 6. Interval for Cloten's journey to Wales. 9th day, Act IV., Scenes 1 and 2. Interval of a few days. 10th day, Act IV., Scene 3. 11th day, Act IV., Scene 4. 12th day. Act V.

Now, it must be admitted that by a painful going over the words of the whole play, as a beetle might crawl over the floor of Westminster Abbey, and a recording of all the "morrows" and "evens" and "noons" and "journeys," and all other words which have reference to time, this number of days may be made out. But who that reads the play and feels it will believe that Shakespeare had just twelve days in mind as the time required for its action? What such reader will believe that he had any number of such days in mind, or any other purpose as to time than a general one that those who saw his play performed should be impressed with such a notion of the passage of time as suited the dramatic progress of the action? And what does it matter to the spectator of the play, or to its appreciative reader, whether its action takes place on a dozen days or on half a dozen? Not one straw. To determine the question between six and twelve would not be worth the shedding of one drop of ink, or the expenditure of six hours—hardly six minutes—of the time of any reasonable creature. The story would be no less interesting or uninteresting, no less probable or improbable; Imogen would be no less nor no more womanly, and loving, and divinely beautiful; Iachimo no more nor no less a villain; Leonatus no less nor no more a noble man and a wealthy, credulous husband. Nor would the action of the play be helped in any way, whatever the number of days upon which we were called upon to believe that it took place. It is such weak pedantry that brings—and, to a certain extent, justly brings—Shakesperean criticism into a disrepute which does not properly pertain to it when it is guided by common sense and inspired by sympathy with Shakespeare in his moods and purposes.

Perhaps the most absurd result of this trivial travesty of criticism is the solemn conclusion as to Hamlet that its action takes place on seven days, the second and third of which are separated by an interval of rather more than two months, and the fifth and sixth by an interval of a week! And, again, it must be admitted that if we watch Shakespeare and insist upon his accuracy (that point so dear to the sound critic in essentials and so magnified by his fussy little imitators in all things) this "scheme" of the time of action may be established. But who that is worthy to read Hamlet will believe that its events pass in two months and a half? To one who receives the impression that Shakespeare intended to convey, the sense of passing time is worth as evidence all this tabulation and calculation ten times over. We do not determine the coherence of Shakespeare's dramas by "ciphering," or accept their probability upon the evidence of diaries and almanacs. We may be sure that Shakespeare himself had no precise idea of the time of the action of Hamlet. It was to him and to his audiences an indefinite time; perhaps some months, more probably some years; time enough, at any rate, for all these journeyings, and sufferings, and marchings, and doubtings, and slayings, just so long as each spectator and each reader vaguely thinks is passing while all these things are going on—be it longer or shorter, what matter? What would satisfy him would have satisfied Shakespeare.

PROFESSIONAL DOINGS.

—Nick Roberts is in town.

—F. S. Chanfrau is to play at Wallack's next month.

—Annie L. Cary will do the Alps this Summer.

—Gus Phillips is playing at the London, in the Bowery.

—Nearly 500 copies of THE MIRROR were sold in Boston last week.

—One newsdealer in Pittsburg sells 75 copies of THE MIRROR weekly.

—Henri Laurent and Blanche Corelli have leased a small theatre in St. Louis.

—Manager Abbey cleared over $11,000 on the Neilson engagement at Booth's.

—Harry Webber's Nip and Tuck company ranks among the most successful this season on the road.

—Manager A. S. Anthony of New Bedford, Mass., will pilot Annie Pixley four weeks through New England the coming Fall.

—John E. McDonough writes that he is more than satisfied with the reception of M'liss in Boston. Business is very fine.

—The Anthony & Ellis Uncle Tom co. will close a highly successful season of forty-three weeks at Gloucester, Mass., on the 29th.

—And Hazel Kirke has been, after all, the "long run" of the New York season. It has baffled the critics and all the other wise ones.

—The Troubadours, Denman Thompson, Emma Abbott, and other strong attractions have booked at Whitney's Opera House, Detroit, the past week.

—The receipts of the Cincinnati May Festival, it is said, will exceed $50,000; but the surplus will not be so large as in 1878, owing to increased expenses.

—Maurice Grau and his French Opera company were booked to sail yesterday for France. They return and open at the Standard Sept. 13.

—Leonard Grover closed a successful engagement of two weeks at the Chestnut Street Theatre, Philadelphia, on Saturday, with his new comedy of My Son-in-Law.

—The "Lady Star," who made her wants known in our "want column" two weeks ago, secured a play for $300 that she says she would not sell for five times that amount.

—Edward E. Kidder continues to manage Whitney's Grand Opera House, Detroit, until August 1. After that time his plans are not matured. He is booking rapidly for Detroit.

—W. W. West, father of Lizzie West, professionally known as Mlle. Lucille, died at Buffalo, N. Y., recently, leaving his daughter and her sister real estate in Buffalo valued at $35,000.

—The Criterion Comedy company opens its third season at Hooley's Theatre, Chicago, August 9, with Freaks rewritten. The One Hundred Wives combination opens at the Arch Street Theatre, Philadelphia, in October. Both these companies will be under the management of J. Gosche.

THE DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

graced our stage for some time, and Richmond and Von Boyle's acting was the finest in its line that we have seen in many a day. Nothing billed at present.

ELMIRA.

A grand concert will be given 25th, by Thursby, Whitney, Roderick and Branson. Rossini's "Stabat Mater" will be given. Prof. Wood has the management of the concert, and the sale of reserved seats is large.

Items: Clement Bainbridge, an Elmira boy and a member of Lotta's co., is in the city.—Forepaugh's Circus 26th.

HORNELLSVILLE.

Shattuck Opera House: 17th, Mattie Wood (of Ogdensburg, N. Y.) entertained a very slim audience with her reading and reciting. Harry Bernard failed to dance his Minuets into town last evening, as advertised, but is expected 24th.

UTICA.

Opera House: Tony Pastor's troupe, June 1.

City Opera House: The Big Four Minstrels gave a very poor performance 19th, to a poorer house. Nothing booked ahead as yet for either house.

LOCKPORT.

Hodge Opera House: 17th, Jane Coombs co. in Engaged, to poor business. Coming: June 1, Graves-Boniface co. in Soldier's Trust. Kate Claxton has canceled.

OWEGO.

Richmond & Von Boyle's co. in Our Candidate, to a poor but entirely pleased audience.

JAMESTOWN.

Allen's Opera House: The Danites booked 20th—did not appear. Nothing booked.

ONEIDA.

Devereux: Town well billed for Jane Coombs 26th, in Engaged.

Ohio.

COLUMBUS.

Both houses closed last week. Rentz-Santley Burlesque comb. gives us a burlesque on the Pirates and Gilbert and Sullivan, entitled Penn's Aunts Among the Pirates, 24th. D'Oyly Carte's Pirates Co. B follow with the genuine 25th and 26th, and Neil Burgess, the Widow, closes up the week 28th and 29th. Genial Dave Peyser, in front of the Rentz-Santley party, laid over a couple of days early part of last week, having run against his old friend, Frank Murdoch, who, by the way, has established a branch of his Bijou Cafe in the American Hotel, where he will meet lots of his professional friends next season. Peyser says he is to manage M. B. Leavitt's Mammoth English co., said to contain at least forty handsome ladies, and to make only eight stands in the States. Cincinnati will be our nearest point, the co. appearing at Pike's in November.

I understand that the treasurer of Pike's Opera House, Cincinnati, one John Pierrepoint, has been circulating a story to the effect that, having passed myself and some friends to Nunez's Saints and Sinners alleged grand sensational drama, he is surprised that I should have given the piece "hell," as he designates it. Mr. P. is sadly mistaken, caused no doubt by "passing" so many. I saw Saints and Sinners once, and Mr. Hamilton of the box-office at the Grand will remember, full price was paid for myself and lady. My criticism was just—in fact, very lenient. The Cincinnati Enquirer's notices of the play later were of the same tenor as mine. No spite against the management or love for Col. Morris would induce me to write otherwise than truthfully about amusements here. It might appropriately be said of Manager Nunez's new play, that its presentation here was akin to "hell." The small audiences, most of whom went in on "paper" and endured the five long, dreary acts, were the saints, while—need I add that the managerial employes were the sinners for inflicting such torture on an innocent public?

Rentz Santley comb. is to be at Haverly's Chicago one week, thence to Milwaukee a week and close season.

J. Franklyn Wagstaff will doubtless "take in" the "Voluptas" 24th. It is evident he is taking THE MIRROR's advice regarding Col. Morris' "Ohio foot of the ladder," as his first appearance on the Columbus stage is announced in connection with the Dundreary amateurs at George Little's benefit 28th.

Nick Roberts' Humpty Dumpty troupe opens next season at Comstock's during fair week in August. Maggie Mitchell opens at the Grand about middle of August, and Robson and Crane play during fair week.

It is to be hoped the Messrs. Comstock will make needed improvements in their house during the Summer, especially regarding scenic effects.

CLEVELAND.

Opera House: D'Oyly Carte's Pirates of Penzance were here in full force last week, and succeeded in capturing the admiring attention of audiences, which, though not large, were of excellent quality and highly appreciative. The co. is on the whole a fine one, and presented Messrs. Gilbert and Sullivan's new opera in a very satisfactory manner. W. Marks, the Pirate Chief, is not an extraordinary singer, but he looks the character to perfection. He was unwell during the first two nights of the week, and his part was taken by J. J. Benitz (one of the chorus), who has a much better voice and gave a finer performance in every way. Louis Pfau's Frederick was fair, yet not remarkable in any particular. His voice has been overworked and he evidently needs rest. The Major-General Stanley of W. Gillow was well done, and his solos were frequently redemanded. Minnie Walsh is rather amateurish in action, but has a clear and powerful voice, which, with further cultivation, will rank far above the average of soprano voices. The chorus is one of the finest we have heard this season. Their work is beyond praise. The policemen's chorus created the usual furore and was encored every night. The regular season at this house is now at an end, and nothing further is definitely assured, with exception of our local opera co., which appears June 3, 4 and 5.

Academy: Prof. Macallister drew fair houses last week, and succeeded in pleasing the lucky recipients of his gifts, which ranged in value from silver tea sets downward. Frank Mayo opened 24th, for four nights, in Davy Crocket. Rentz Novelty troupe follow balance of week.

Comique: The usual cheap variety performance will be given this week.

Items: The usual Summer concerts at Haltnorth's Garden were successfully inaugurated last Sunday, and the attendance was large.—Several of Major-General Stanley's daughters are remarkably pretty, and a number of our susceptible young men occupied front seats last week, hoping to attract the fair damsels' notice and favoring smiles.

SPRINGFIELD.

Black's: Nothing the past week. Coming: 25th, Rentz-Santley Specialty troupe; 27th, Widow Bedott comb.; June 7, Pat Rooney's Star comb.

Items: E. Hamilton Dunbar, business manager for Hammel & Lewis' Concert Pavillion co., was in town Monday, making arrangements for the opening, 24th. The co. is composed of seven people; and is highly spoken of wherever they have appeared.—Drake's Southern Minstrels give an entertainment at Funk's Hall, 27th.—Black's Opera House will close June 7.—THE MIRROR is for sale every Friday evening at Pierce & Co.'s, Market street.

TOLEDO.

Wheeler's Opera House: Emma Thursby 17th, to a large house. Frank Mayo 19th, to a small house. Neil Burgess, as the Widow Bedott, 21st and 22d, with matinee, to good houses. The item in D. N. saying this co. were going to California direct from Chicago is not true. We thank Daniel B. Hopkins for courtesies. Joe Emmet comes 25th and 26th; Barlow, Wilson, Primrose & West, 29th; Tony Pastor, June 12.

YOUNGSTOWN.

Opera House: 15th, Remenyi, to good house. J. K. Emmet, booked for June 1, is trying to cancel, but Manager McKeown will not release him. This is not the first time that Mr. Emmet has done the same thing in our city, and if he does not fulfill this engagement, and ever comes this way in the future, he must look out for his collar-box.

LONDON.

Holman Opera House: Jane Coombs and co. 10th in Engaged, to fair business. Carncross' Minstrels 19th, business fair. The C. L. Graves' comb. 22d, for three performances.

Mechanics' Hall: The Stella comb. gave Two Orphans 17th to good business.

AKRON.

Nothing this week. The Danites were booked for a second appearance 21st, but did not show. 24th, we have D'Oyly Carte's Pirates of Penzance. 26th, Lilliputian Opera co.

Pennsylvania.

PITTSBURG.

Opera House: Kate Claxton and co. played to very poor business last week. The Two Orphans, as produced by Miss Claxton, has long since ceased to prove attractive (at least in this city.) The house will remain closed until 24th, when Harry Ellsler, the treasurer, will have a benefit. From present indications the affair will be a success. 27th, and balance of the week, Frank Mayo and co. in Davy Crockett.

Library Hall: This house remained closed last week. 25th, the Gounod Club produce Chimes of Normandy; 27th, John Irwin has a benefit.

Williams' Academy: Mme. D'Este's Female Minstrels and the Dockstader Novelty co. occupied the house last week, and showed to meagre audiences. The place will now remain closed until Pat Rooney shows up (unless something turns up in the interim), which, according to booking, will be June 14.

Diamond Street Varieties: A complete transformation has taken place here, the entire auditorium having been changed into a Summer Garden. Concerts are given nightly, and the scene within greatly reminds one of Cincinnati and her "Over-the-Rhine" resorts.

Items: The death of W. H. Delehanty was generally regretted in this city, where he was a great favorite.—Sands & Welch's Circus is billed for Butler, Pa., 28th.—It is rumored that Lizzie Jeremy, one of our most talented amateurs, is to play with Lawrence Barrett next season.—Charles La Forrest, property man at the Opera House, and whose eyesight was lately injured by explosive chemicals, will shortly have a benefit at that house.—Capt. Webb, the dwarf, who was playing with the Dockstader Novelty co. at the Academy, died suddenly at the Fifth Avenue Hotel, this city, 20th.

POTTSVILLE.

Academy: 22d, Two Orphans, presented by a comb. of associated artists, mainly composed of people who have been under the management of Augustin Daly. The play has been produced here frequently, and to that fact and the excitement caused by the suspension of the Philadelphia and Reading Railroad Company, may be attributed the ordinary house. The costumes and stage accessories were both elegant and appropriate, and where all do so well there is no room for criticism. A magician claiming to be Heller will give a sleight-of-hand performance 24th, and as an inducement advertises that he gives away costly presents—and "there are no blanks!"

Item: THE MIRROR can always be found at the news-stand of C. W. Wildermuth, 118 Mahantongo street.

DANVILLE.

Opera House: The McGibbeny Family gave a very pleasing entertainment 20th, to fair business. They expect to return. The New York Minstrels failed to put in an appearance 22d. An unknown co., styled Ferree & White's comb., lightly billed for 25th. Daly's New York co. in Two Orphans 25th, under management of J. D. Mishler, with Pearl Eytinge and Helen Blythe as the stellar attraction.

Item: Messrs. Ruch & Jenkins have engaged Adelaide Flint and Maggie S. Tennet for season of 1880-'81.

EASTON.

Opera House: The date engaged for Mme. Lucilles' Burlesque co. (who were to play Ixion) has been cancelled. The rumored cause of this is the sudden disappearance of their advance agent, taking with him the sinews of war in the shape of between $400 and $500. This misfortune compelled quite as sudden a change of plans on the part of the co.; hence the cancelled date. Nothing booked.

READING.

Academy of Music: 17th, Miss Carlson's concert gave general satisfaction. Prof. Berg rendered valuable assistance. 19th and 20th, the associated artists from Daly's and Wallack's Theatres, rendered Two Orphans in excellent style, to good business. The co. is well selected. 21st, we were favored with the Queen of Tragedy, Janauschek, in Lady Macbeth, assisted by Meredith. The performance was very fine.

EMPORIA.

The Fay-Templeton Star Alliance Opera co. closed a three nights' engagement 20th, playing to fair houses. Their performances were good, and they deserved better patronage.

WILKESBARRE.

Oakes' Opera co. and Two Orphans both canceled. Nothing last week.

Rhode Island.

PROVIDENCE.

Opera House: John T. Raymond, as Col. Sellers, did a good business 18th and 19th. His co. is better than when he was here before. Affie Weaver, as Laura Hawkins, does some very fine acting, while the inimitable Raymond is as popular as ever. The Opera House was closed for remainder of week; also for the present one.

Low's: The Ideal Opera co. come 24th and 25th, instead of 17th and 18th. Fatinitza and The Sorcerer will be given.

Theatre Comique: Besides the usual good show of the week, Manager Hopkins had a benefit 21st, when the house was packed to its fullest capacity. New faces for 24th: Charles Waterfield, Healy, Conway and Ella Saunders, John D. Griffin, Emma Hoffman and Alice Bateman. Our Police Courts, by John Griffin, closes the bill.

Sans Souci Gardens: The improvements I spoke of in a former letter are rapidly approaching completion, and everything will be in readiness by June 1. The co. consists of the following: Henry Molten, tenor; J. W. Montgomery of the Boston Ideal Opera co., baritone; H. F. Dixey, second tenor and comedian; Charles Hood, basso; May Alice Vars of Boston, leading soprano; May Leighton of the Boston Ideal co., mezzo-soprano, with Miss Partridge and Mr. Nichols, also of the Ideal Opera co. The orchestra is a large one and well selected, and will be under the leadership of Gus Herwig. The floral display at these Gardens, which adds so much to their beauty, is under the charge of Charles Wright, whose choice varieties of flowers and elegant arrangements drew much praise last year. The entire Garden is under direct management of William E. White—a good guarantee of the perfect order to be kept and fine entertainments given.

Items: Salsbury's Troubadours are to be at the Opera House three nights early in June.—The Great London Circus 28th and 29th.—Park Garden opens about middle of June. The Ambassador's Daughter is the new opera to be brought out there, music of which is said to be written by D. W. Reeves, leader of the American Band, and one of the proprietors of the Garden.

NEWPORT.

Bull's Opera House: Augustin's Daly's Royal Middy Opera co. appeared on Monday evening, May 24, to a fair audience. It was by far the best opera co. that has ever visited this city. The chorus was all that could be desired, and the entire opera was full of charming music. Nothing booked for this week. 31st, London Circus.

Item: Dan Sully, the Irish comedian, is in town.

Tennessee.

NASHVILLE.

Masonic Theatre: Ford's Comedy co. returned for three nights and matinee to excellent business. Their season closed, and they return to Baltimore on Wednesday evening. Each lady member of the co. was the recipient of floral tributes. Payson's Opera co., a small but good co., came 21st and 22d. Three performances to good audiences.

Olympic: Business was unusually large this week, the house being crowded each evening. Departures: Mlle. Zoe to Detroit, Mich.; Richardson and Young to Cleveland.

Wisconsin.

MILWAUKEE.

The Grand Opera House: This house nearly suffered total destruction 15th, but owing to the prompt action of the fire department, it was saved, with slight damage, about $3,000, which is fully covered by insurance. This is the third time that the house has been fired by some person or persons, for unknown reasons. The matter is being investigated. The house will be fully repaired during the month.

Academy of Music: Robson and Crane for one week have had good houses, playing Our Bachelors, Sharps and Flats, and Two Dromios. The Dromios attracted the largest audiences. Sharps and Flats is decidedly humorous and entertaining. The co. is well selected. They disband here, all going to their homes East. Their season was to last about six weeks longer, but owing to the extreme warm weather, they have cut it short.

Items: Mr. Marsh informs me that Mr. Nunnemacher is now in New York, making contracts and securing all the best attractions to be had for next season.—During "Reunion" Week, June 7 to 14, we are to have good attractions—Haverly's Mastodons at the Rink Gardens; Lawrence Barrett at the Grand Opera House; the Academy will have its card also.—Academy, 24th, 25th and 26th, the Opera of The Rival Canteens, by a selected co. from Chicago.—27th, 28th and 29th, Collier's Union Square comb., in a Celebrated Case.—John Slensby, proprietor of the Favorite Variety Theatre, was tendered a benefit last week. He is running a first-class variety show.

BELOIT.

Goodwin's Opera House: 14th, Anna Dickinson read Aurelian before a fair house. It was well received, and is without doubt a splendid literary effort. So pleased were our people that Miss D. has been invited to come again, and in response will deliver her lecture, "Joan of Arc," on the 19th. Miss Dickinson has been in this city a week, resting and preparing for an extended trip through the Western States. Haverly's Juvenile Pinafore booked for 24th. John Dillon, on account of inability to secure desired date, will not visit us immediately. 21st and 22d, amateurs.

Item: The Harry Webber Nip and Tuck comb. and Robson and Crane's party met in our city the 13th, the former just leaving after playing the night before to crowded house, and the latter after playing to slim house at Freeport, Ill., were transferring to Janesville, Wis., another poor show town, where they were again poorly patronized—a fate almost invariably in store for first-class entertainments visiting that place. And right here I would inform managers that Beloit has the reputation of being one of the best show towns in the Northwest. We have as pleasant and cosy an opera house as can be found in most places twice its size, and under the management of S. J. Goodwin, assisted by R. H. Wilson, our city bill-poster, it sustains an enviable reputation.

MADISON.

Opera House: Haverly's Juveniles 20th, to poor business. The youngsters acquitted themselves to the satisfaction of all present, but Pinafore has had its day in this city. Tony Denier has changed his date to June 2. Lawrence Barrett gives us his presence June 5. The Boston Quintet Club are booked for 14th.

Circuses: 22d, Coup's Circus, the first tent show of the season, when a perfect jam will ensue—this being a first-class circus town. Barnum's Circus comes 22d. The Great Inter-Ocean Circus follows in July.

RACINE.

Opera House: Tony Denier's Humpty Dumpty 17th, to fair house. The specialties were good. Rival Cantineers 22d, to a poor house. Wren, Peason and two others were the only members of the co. that appeared at Haverly's when the opera was first produced. There is a sameness about the music, but several of the numbers are quite pretty.

MUSCATINE.

Old's Opera House: The Rive-King Grand Opera co. billed for 25th.

Virginia.

RICHMOND.

Mozart Hall: Pinafore will be produced 24th, four nights, with the following cast: Josephine, Eva Mills; Buttercup, Caroline Richings-Bernard; Hebe, Annie Schaefer; Ralph Rackstraw, E. W. Hoff; Sir Joseph, Pierre Bernard; Captain Corcoran, L. W. Pizzini; Dick Deadeye, Joseph E. Greensfelder; Boatswain, N. B. Pleasants.

Comique: Business last week was good. The attractions were: George A. Hill in the drama Serpent's Sting; Grace Durell, Bordeaux Sisters, Mabel Wallace, Kline and McNiece. No new announcements.

Vermont.

BURLINGTON.

Howard Opera House: 20th, Boston Museum co. in the comedietta, My Uncle's Will, and the comedy, The Silver Spoon, with William Warren, L. J. Loring, Mrs. J. R. Vincent and Sadie Martinot in the leading parts, to a large orchestra and well-filled gallery.

Canada.

MONTREAL.

Academy: The Montreal Operatic Society gave The Chimes of Normandy, to very moderate business indeed, and financially the venture was not successful, although it should have been so on its merits, as everything was excellent, and Marie Stone of the Emma Abbott co., as Serpolette, never appeared to better advantage, and has added to her already many triumphs as an actress and cantatrice.

Royal: As mentioned last week this house was held by the Hyer Sisters' comb., to good business. They give a very good performance in Out of Bondage, and their Uncle Tom's Cabin is the best we have seen here.

Theatre Comique: This venture has died a natural death—its constitution being too weak to stand the financial pressure brought to bear on it on salary day.

Items: The Pirates of Penzance lay siege to this town next week, and from the way that Hawley, their agent, has worked up the town their business should be good. This engagement closes the professional season at this house.—Rentz Minstrels and the Big Four divide the week at the Royal.

TORONTO.

Royal Opera House: Mr. and Mrs. Chanfrau, supported by their own co., all the week, to very fair business. They gave Kit, Parted, Aurora Floyd and Christie Johnston. First three nights of next week, Baldwin's Baby Opera co. in Pinafore.

Grand Opera House: Closed 17th to 20th. Carncross' Minstrels billed for 21st and 22d. 24th, week, The Tourists.

Horticultural Gardens: 26th, Mrs. Scott-Siddons. 27th, the renowned violinist, Wilhelmj, will make his first appearance in this city.

OTTAWA.

19th, The Pirates of Penzance was presented under the patronage of the Governor-General and H.R.H. the Princess Louise and suite. There was a fair gathering of our elite, but not as numerous as had been anticipated. Thursday, Friday and Saturday the attendonce grew beautifully less each night. The co. left for Montreal by special train on Sunday. 26th, the Hyer Sisters' comb., and 29th and 31st, Irvin and the Brennans. June 4, Wilhelmj. Forepaugh's advertising car crossed in at Suspension Bridge on the 19th. The show makes its first stand at St. Catharines June 4.

HAMILTON.

Mechanics' Hall: 30th, Carncross' Minstrels gave a first-class entertainment to a rather small house. 21st and 22d, Howorth's Hibernica, to fair business.

BROCKVILLE.

Opera House: Hyer Sisters' comb., in Uncle Tom's Cabin 27th.

California.

SACRAMENTO.

Arrangements are now pending to have Clara Morris appear at an early date for two or more nights. If satisfactory terms can be agreed upon, the lady will present two of her strongest pieces, supported by leading actors and members of the Baldwin Theatre co., which played to such excellent business.

The Variety Theatres.

During the week the performance at Manager Aberle's Eighth Street Theatre begins every evening with a farce called She Would Have Her Own Way. After the overture by Ihnenfeldt's orchestra, Kitty Shepperd sings the latest popular songs, and then the old favorites, Keating and Sands, introduce their specialty, Music in the Kitchen; Ada Forrest, in new songs; the Callen Brothers song-and-dance men; Sam Roberts, descriptive vocalist; John Hogan, comedian; Lizzie Mowbray, pedestal club swinger, and Murphy and Shannon, in a new sketch called Expectations, make up an excellent olio. E. T. Goodrich has been retained and appears every evening in the thrilling drama called Just His Luck. Extra matinee on Decoration Day.

There has been a perceptible falling off in the attendance at the various East side theatres during the week, but this doesn't deter Manager Donaldson from offering the very best bill to be found anywhere in the city. There are many novelties this week in the programme, and one is sure of a jolly evening with such a galaxy of stars, of whom the following are the most prominent: Oofty Gooft (Gus Phillips), the Murphys, Paddy and Ella; Etzeltine Sisters, the Russels, Minnie Farrell, the Mendoza Brothers, Maggie LeClair, McIntyre and Heath, A. C. Moreland and Dave Oaks. Dot Leedle Baby, one of Oofty Gooft's specialty farces, concludes the evening performance.

Manager Gieselberg of the Volks possesses the happy faculty of suiting his patrons exactly in his selections of novelties, which are always to be found billed at this popular resort. The curtain rises at every performance on the International Mastodon Minstrels, and though hardly mastodon in numbers, includes some first-rate talent. The new people this week are Nellie Germon, Roach and Fash, the Hassons, Elmer E. Grandin, and Virginia Stickney, and among those who have been retained are the Olympia Quartette, Clooney and Ryan, and J. D. Roome. Diff Diff in a Well took so well last week that the management have left it on the end of the programme for presentation this week.

Wholesome Truths.

[New York Star.]

A story is going the rounds of the press to the effect that John McCullough recently bought back the rural home of his sister, which had been sold by her shiftless or unfortunate husband, and the family brought to destitution. This sister, having considered the stage "the devil's workshop," and refused to speak to her brother after he became an actor, McCullough is represented as having said that his kindly generosity "vindicated the stage." The charitable deed was just like McCullough, who is as kind and gentle as he is big; but one can hardly believe that a man of McCullough's intelligence ever said that an act of individual kindness on his part had anything to do with the vindication of the stage. If the men and women on the stage would respect themselves more, the stage would not need vindication, and certainly the warm heart of one of its ornaments, or a dozen of them, will never achieve it.

The fact is, the stage of to-day doesn't need vindication by anybody. All of the prejudice against it, which was obtained in the dark ages when the playerfolk were whipped from out the boundaries of bigoted villages at a cart's tail, has passed away as entirely as the burning of witches which prevailed at the same time, and was the outgrowth of the same spirit of intolerance. To-day the player is a member of a liberal profession, and his or her standing is a matter entirely apart from the profession, and depends absolutely upon the personal morals and manners of the man or woman.

The proofs of this are everywhere about us, and the list of actors and actresses received in society both here and abroad is a long one. But society refuses to receive actors and actresses living in open adultery into its circle, just as it refuses to receive members of any other profession under the same circumstances. The Church in New York benefits by the exertions of actors and actresses on occasion, and receives them into its bosom as communicants, and Sabine, the only minister of our generation who has refused to bury an actor, is now an outcast and a pauper.

Received on equal terms, as they should be, by church and society, the actor has only to conform to the same code of morals and manners which decent society imposes for its own protection upon people of any class or calling, to secure for himself those privileges now enjoyed by other members of his profession, and it will be found that the crying out against society for its bigotry comes from the class of actors who desire society to receive them, and who desire at the same time to continue the practice of flagrant and open immorality. It is true that there are still bigots who denounce the stage and its people, but they are of the narrow-minded class who denounce all who refuse to accept their beliefs, and only constitute a few religious fanatics outside the pale of humanity and the broad church. The people on the stage now have their choice with the rest of mankind to come within or live without the pale of society, and upon the same terms.

What Mars Modjeska.

Dutton Cook, in the London World, has the following acute bit of criticism upon Modjeska. After praising her heartily, and declaring her equal to Desclee in the finesse of the stage, he adds: "At the same time the representation has its drawbacks. The actress is a foreigner, and this fact is an inharmonious note in a concert of music; her ways are not the ways of her playfellows, who do not lack capacity; she seems remitted to a position of isolation, because of the discrepancies between her histrionic manner and theirs. Moreover, while her English may not be described as 'broken'—it is articulate enough, and she rarely misplaces an emphasis—her strong foreign accent has to be forgiven her. To my thinking, it is very hard to forgive a foreign accent in an English play upon the English stage. Our players should be among the chief custodians of the language; we should hear from them the most perfect pronunciation, the finest elocution. I admit, however, that we do not exactly obtain this from them; that the facts of the case are in opposition to its theories, and that the general public does not mind in the least. Nevertheless, I have noticed that the alien or exotic performer begins to pall upon the audience at an earlier period than does the native player. The foreigner does not last or continue to content nearly so long." Modjeska's brilliant but brief career in America is a proof of the truth of this fine criticism.

"Taming of the Shrew."

In 1844, during Mr. Webster's management of the Haymarket Theatre, the Taming of the Shrew was presented in its integrity for the first time since the Restoration. Not only was the revival textual, but an attempt was made, with the assistance and under the supervision of Mr. Planche, to produce the play precisely after the manner of its exhibition at the Globe or Blackfriars theatre in the lifetime of the poet. The stage of the Haymarket represented an Elizabethan theatre; the scene was not shifted during the whole performance; the walls were hung with tapestry, which was duly labeled Padua; a public place, a room in Baptista's house, a hall in Petruchio's country-house, as the action of the drama required; a servant entering in the pauses of the performance charged with the duty of changing and suspending these inscriptions in the presence of the audience. The characters in the induction, the Lord, his page, and Christopher Sly, occupied seats in the foreground of the stage as spectators of the comedy. Mrs. Nisbitt proved herself a most attractive Shrew, and the Petruchio of Mr. Webster and the Grumio of Mr. Buckstone were received with fervent applause. The success of the revival was complete; the comedy enjoyed frequent repetition. Nevertheless, the experiment of playing Shakespeare in strict accordance with the method of the Elizabethan stage has not again been ventured upon.

—An Arabian Night played a season of thirteen weeks, closing in Cincinnati two weeks ago. Their circuit covered the territory from Montreal to New Orleans. Their business was good everywhere excepting in Memphis, Tenn. In that city they lost over $500 in the week. We hear bad accounts from Memphis. Parties that are successful everywhere else fail in that city.

"Upper Crust."

Unlike the mantle which the "kind curteous child, that cold much of wisdome," brought into King Arthur's court at Carlisle, Mr. Byron's dramatic talent lends itself with admirable suppleness to the peculiarities of the artist who is to give life and substance to his thought. An actor of considerable experience, as well as an author, Mr. Byron is completely master of the useful and practical art of writing a play, amusing in itself, and specially calculated to display the strongest side of the chief actor's faculty. It is of course competent to transcendental critics to maintain that such work should not be done at all, and that plays written for one person are of their nature inartistic, effete and barren; but the answer to any such sweeping condemnation is in the success that attends plays of this kind, when carefully written and produced with proper attention to the minor parts. Both Robson and Charles Mathews pleased the public best in plays written specially for them, and it is natural that it should be so; for in such cases the dramatist, instead of writing, as the proverbial Scotchman swore, "at large," considers the steps of the pipe he is going to play upon, and pitches his key so as to get the best music out of the instrument. In writing The Upper Crust for Mr. Toole, Mr. Byron has not only clothed that most unctuous of comedians with a garment of motley which becomes him admirably, but has constructed a light and pleasant play running merrily through its three acts.

The torment undergone by a rich and vulgar self-made man, in his struggles to break into The Upper Crust of county society, are a legitimate theme for satire; and Mr. Byron, by making the glitter of newly-made wealth reflect the meanness of hungry blue blood, raises his work at times into the higher regions of comedy. At the same time he justifies the verdict of "society" by making the proprietor of Doublechick's Diaphanous Soap an impracticable vulgarian. One sympathizes completely with the people who will have nothing to do with him; and when he parts with his money to Lord Hesketh, who, for a consideration, is acting as his special sponsor, the question arises, which of the precious pair is the most contemptible? It has pleased Mr. Byron to denude his central figure of any claim to kindness or consideration. In M. Daudet's admirable Nabab, the sympathy of the reader is quickly secured for the unlucky self-made one who brings his millions and his vulgarity to Paris, and spends thousands upon an orphanage in order that his doctor may be decorated. Jansoulet is a brutal ignoramus; but he is a man—strong and courageous, loving and generous withal. Doublechick, on the other hand, is merely a vulgar wretch striving to live among his betters. He has neither the spirit nor the ambition of the Southern Frenchman. When he wishes to display spirit he is only insolent. Such ambition as he has is only the paltry social variety of that "last infirmity of noble minds." He is made by Mr. Byron utterly contemptible. Why this resolution has been arrived at it is perhaps hardly necessary to discuss. To me it appears to suppress one side of Mr. Toole's faculty—that of expressing emotion. Doublechick would, I take it, be more interesting if he were more human—if he had some claim to pity or sympathy; but it must be owned that he is wondrously amusing as he is.

As portrayed by Mr. Toole, the successful soap-boiler, who finally sees his daughter, in spite of himself, engaged to the heir to a peerage, is compounded of those odd alternations of arrogance and servility, of semi-idiocy and low cunning which the most laughter-moving of English actors renders with surpassing skill. The tone and attitude of Doublechick, as he complains of the way The Upper Crust has of "putting" him "down" is indescribable, as is his expression of satisfaction, after being "put down" very much, at the opportunity of going to his gardener and "letting 'im 'ave it 'ot." So strange is the grip of the comedian on the spectator that one forgets utterly the threadbare meanness of Doublechick to roar with laughter at Mr. Toole. Equally good, in its way, is the scene between the soap-boiler and the lord, in which the former complains that the county people still shirk him; that they watch him out before they call on him, and take care to be out when he calls upon them; but perhaps both of these are surpassed in the scene with the "horsey" baronet. Doublechick has discovered the baronet, who is supposed to be in love with his daughter, flirting with a niece of Lord Hesketh, and venturing upon a remonstrance is "put down" in the true "upper-crust" manner. Next he finds that his clerk, discarded for presuming to make love to Nora Doublechick, is the son of Lord Hesketh, and declares that he is not going to be puffed up by the discovery. Presently, however, the baronet or "bart.," as Mr. Toole calls him, comes back, and a richly-humorous scene occurs. Sir Robert Boobleton, apparently, has it in his mind to break off his engagement with Nora, but is not allowed to convey his views. Dismissal, conveyed in the most arrogant manner, meets the amazed "bart.," who retires in confusion. This scene is excruciatingly funny. Doublechick sits by the fire reading the newspaper, and to begin with ignores the presence of the man whom he feared but a short while before, and the audience is kept in a roar of laughter throughout.

—Genevieve Ward publishes in the Era a letter detailing all the circumstances connected with her purchase of the right to play Forget Me Not, from the authors, H. C. Merivale and F. C. Grove; also a copy of the agreement between the parties, by which it appears that Miss Ward possesses the sole right to perform in that play in any part of the world.

Adelaide Neilson.

[N. Y. Tribune.]

A voice that mocks a laughing mountain brook;
A smile as swift as Summer swallows fly;
And eyes that drain the beauty of the sky
To fill our hearts with but a single look;
But, lack of lovely words! For if I took
A thousand pages whereupon to try
To paint her perfect, yet my pen were dry;
For "Beauty," only, could adorn the book.
Still may you find her spirit hid in flowers,
Her womanhood in yonder steadfast star,
Her winsome graces in the wandering stream.
And, oh, thou perfect Poet of all hours,
Methinks I hear THEE, saying from afar,
"This Rosalind is worthy of my dream."

—C. H. C.

MOODY AND SANKEY.

A Yoke of Oxen Trained to a Variety of Feats.

Barnum has two wonderful oxen. They crawl on their knees, see-saw on a board, fire a pistol, mount a pedestal, and execute a waltz. They are three-year-olds this Spring, and are twins. They are almost exactly alike, and can only be told apart by the difference in the shape of the white spots upon their flanks. Mr. P. T. Barnum is their owner, and they were trained for his show by the veteran elephant trainer, Charles White, who began to work with them in November last, when the season closed. The task was not undertaken with much hope of a successful result, for the trainers had never thought it worth while to spend time upon an animal which, in domestic use, seemed to require the noisy "gees" and "haws" of an ox driver, coupled with the cruelty of the lash or goad, to make it do even the simple duty of a beast of burden. Charles White bought the oxen of Henry M. Taft of Uxbridge, Mass., who had purchased them when calves and made pets of them. He had also taught them a few simple tricks, such as climbing steps, getting upon a pedestal, and dropping on their knees. He had christened them Moody and Sankey, because, he said, of the good he expected them to do in the world. Mr. White could tell the habits of an elephant, a lion, a camel, a zebra, a dromedary, or a deer, but he had to begin a study of the daily life of an ox. He spent one Sunday with them, observing what they seemed to like best, and how they could best be controlled. His experience with oxen was limited to the noise and confusion caused by their drivers in the West. He soon concluded that, like all other animals, they could be ruled best by kindness. After the purchase they were put into training at Newtown, L. I., where the show wintered.

"The first thing necessary in training the oxen," said Mr. White, "was kindness; then patience. I began in November last, not knowing whether I could get them taught in time for this season or at all, but I soon found them so tractable that my hopes began to be raised. It took me just a day to learn that it wasn't necessary to strike a blow or to speak a word. The farmers who go along shouting at their oxen and goading them waste their breath and strength. A dozen yoke of oxen could be taught to draw a load a hundred miles without a word or a blow. It is only necessary that the farmer should lead, to show the direction, and the beasts, if they have been kindly treated and have an affection for their master, will do the rest. These oxen were trained by uniform kindness. A series of tricks in regular order was fixed upon, and I put them through them every day. I was with them nearly all of the time, and they followed me like two pet kittens. There was a ring in the stables, where I taught them day by day. First, with food in my hands, I got them to follow me around the ring in any direction I chose to take. In this way I got them to go along on their knees, and to waltz. What they knew when I got them had practically to be untaught, as it was all done by gee' and 'haw.' I found that they were quick of sight, and that having taught them certain things, I needed after that to simply get where they could see me, and to give them a cue by the motion of my body or my whip in a certain direction. In this way the waltz was taught, and when they go around the ring on their knees I keep ahead of them and they follow me."

"How did you teach them to fire a pistol?"

"By a piece of carrot fastened to the trigger by a string."

"Do they know their names?"

"Yes; I can call Moody, and he comes, but somehow Sankey is always sure to follow."

"Do you expect them to forget their tricks?"

"No; I find that they are anxious to do them, and I can put them through at any time or in any place. The first night in New York they acted a little strange, but they soon got over that, and now they don't mind the music, the crowds, or the lights."

While Mr. White was talking the two oxen were following their keeper around the dressing tent. Their large round honest eyes seemed full of kindness. Zazel, clad in sealskin, went lovingly up to Moody and adjusted the red and blue ribbons tied beneath the brass tips on his horns. Mme. Dockrill, with a red mantilla about her shoulders, and all in gauze and white, ready for her "principal act," danced about to the music, and in a graceful pirouette came in front of Sankey, whose head she stroked. Goshen, the giant, who dreams of the day when his circus life will end, and he can live among oxen of his own upon his New Jersey farm, said that upon his word he had never seen anything in the show line equal to that trained yoke of oxen. "They are such honest, good creatures," said the giant, "one can't help liking them." When Goshen stood beside Moody, it would have seemed as natural for him to have picked the ox up as for Mme. Nelson to have picked up one of her trained doves, but he merely tapped the animal fondly upon the head. The keeper of the trained oxen ran out, and the animals trotted after him, playfully raking each other's horns. Mr. White seized his whip and ran after them, made a bow to the audience, turned to his oxen, and with a sweep of his whip both Moody and Sankey dropped on their knees, in which position they followed him around the ring. Then Sankey lay down and Moody passed over him sideways, and then jumped over his back. Then Sankey went up the see-saw board backward, until he reached the centre, where he balanced himself until Moody had placed all fours upon the board. Then Sankey backed, Moodey leaned forward, and they began to go up and down, while the band played "Sweet Little Buttercup." Then the oxen climbed the wooden steps to the tune of "Fair Moon, to Thee I Sing," and the performance ended with a lively waltz. The oxen trotted back to their tent, and were led around to their bed of hay among the wild beasts. "After my experience with these oxen," said Mr. White, "I believe I can train any animal, no matter how stupid it seems.

—Mother and Daughter, the play by Charles Morel, which has been running for the past fortnight at the Boston Globe, made quite a favorable impression, and received excellent notices from the press.

Virginie Dejazet.

Notwithstanding her popularity, and the considerable sum received by her during the thirteen years of her stay at the Palais Royal, her financial position was never brilliant; she had no idea of the value of money except as a means of doing good to others, and this indiscriminate liberality more than once seriously embarrassed her. She gave freely whatever she had, and was frequently obliged to borrow for her own requirements, which in the impulse of the moment she had totally forgotten; when her purse was empty, she organized a performance in aid of the individual in need, and by her personal co-operation insured its success.

Once, while at Geneva, she overheard a bass singer of the local company complaining to another that his benefit, fixed for the ensuing evening, must necessarily be a failure owing to the illness of a leading vocalist, who had intended appearing in La Fille du Regiment. "Put it off," suggested his friend. "Easier said than done," mournfully replied the basso; "every night is bespoke until the end of the season." "Then why not try a good stirring drama?" "Drama!" retorted his companion; "you forget that Dejazet plays to-night for the last time, and people won't come twice running for the best drama ever written.." "Would a vaudeville be a better substitute, monsieur?" inquired our heroine, interrupting the conversation. "If so, I shall be happy to place myself and my repertoire at your disposal." "Pardon me, mademoiselle, do I hear aright? You would kindly consent to play for me? But I understood that you were to leave Geneva to-morrow for Lyons?" "So I was, but Lyons can wait another day. Therefore, monsieur, as you are unfortunately prevented from giving La Fille du Regiment, we must do the best we can with La Fille de Dominique!"

Once, and once only, she turned a deaf ear to an appeal addressed to her. She was sitting one morning in her pretty apartment in the Passage Saulnier, when her maid Elisa, entering the room, announced to her mistress that a conducteur of Laffitte and Caillard's diligences wished to see her. "Show him in," said Dejazet, inwardly wondering what could be the motive of so unusual a visit. Presently Elisa reappeared, ushering in a middle-aged person of rather prepossessing exterior, smartly attired in a brand-new embroidered jacket, and evidently ill at ease in the presence of the actress. To her inquiry respecting the object of his coming, he replied that he was on the point of losing his situation from his inability to pay down a deposit of five hundred francs required by the company as caution money, and, having heard of her generosity, took the liberty of soliciting the temporary loan of that sum, which, he assured her, should be punctually repaid. While he was speaking, his dress, and especially the jacket with its fresh embroidery, had attracted Dejazet's attention, and it suddenly struck her that his story scarcely bore the stamp of probability, and that the costume might very possibly have been hired for the occasion. It was not the first time, she reflected, that she had been the dupe of an adventurer; and before he had finished his tale, she had made up her mind for once in her life to say "no," alleging as an excuse for her refusal a lack of ready money. With many apologies for his intrusion, the visitor withdrew, and our heroine, congratulating herself on her perspicacity, thought no more about the matter.

Some years later, while on her way to fulfill an engagement at Caen, she was dining with the other passengers of the diligence at a village inn, and had just concluded her repast, when she was accosted by a stranger, whose face, she fancied, seemed familiar to her, and who inquired politely after her health, adding that doubtless she did not remember him. Dejazet looked at him attentively. "Yes," she said, "I recollect you perfectly; you are the conducteur who applied to me to advance five hundred francs for caution money." "The same, mademoiselle," he replied, "and at present postmaster of this village." "How did you manage to procure the sum you wanted?" she asked. "Some kind friends lent it to me," he answered, "as you would have done, mademoiselle, I am certain, had you been able." "Don't be too sure of that, my good sir," she said. "The fact is, what with your new jacket and smart embroidery, I took you for an imposter." "Oh, mademoiselle!" exclaimed the postmaster, "how could I venture to appear before you in my everyday dress?" "You would have left me richer by five hundred francs if you had," she replied. "Should you ever again—which heaven forbid—be under the necessity of making a similar application, take my advice, and if you have two jackets, put on the worst!"

Equal to the Occasion.

["John Carboy" in Sunday Dispatch.]

A critic, who has for many years held deservedly a high reputation for his ability and the excellence of his work, but who is extremely partial to prolonged convivial seances in his favorite beer saloon, not very long ago took in a "first-night" at one of the uptown theatres. He remained until the close of the third act, went up stairs to the manager's private office and wrote up his critique, and sending for a messenger sent the matter to the paper. In the article he gave the actor who was in the cast for one of the amiable roues of the play a terrible scoring. Imagine his disgust next afternoon at receiving a note from the actor informing him that he did not play the part, that at the last moment another had been substituted for him in consequence of illness. But the critic was equal to the emergency, and his answer, of which I have a copy, is brief but to the point:

"You say I must have been, as usual, full of beer. I am sorry I was not, for I would then not have noticed you at all. As it is you can mark out the name of the part you were to have played and substitute that of the next one you appear in, and the criticism will fit you equally as well, for you are —— in everything."

—Eight weeks ago we announced that the New York Mirror had the largest circulation of any dramatic paper in America. So great has been the increase since then, that we are safe in saying that our circulation has doubled, and consequently we believe that we have now double the circulation of any other dramatic paper

Master Dunn's Speech.

[Dubuque Times, May 13.]

Haverly's Juvenile Pinafore wonders drew a large crowd to the Opera House last evening, a very flattering testimonial of the impression made on their first appearance in this city. But few changes were made in the programme, and those were improvements on the first one presented. Ralph Rackstraw showed marked progress in voice and action, as did several other performers. Were we to comment at length we could only repeat what we said on the occasion of the first visit of the Juveniles to this city. The occasion had an additional interest in the fact that it was the first annual anniversary of the appearance of the troupe. After an enthusiastic encore, Dick Deadeye, who is perhaps the bright particular star of the company, made the following neat and telling speech:

Fellow-Citizens:—To-night is the anniversary of our first appearance in public as a professional organization, and this evening's performance is the 592d that we have given of Pinafore. No doubt it is the 592d time that you have heard the opera. With the exception of the three weeks' rest that we had at Sing Sing [laughter], New York, last Summer, we have not missed a night nor failed in a single engagement. Five hundred and ninety-two times in a year may strike you as—hardly ever, but you have to include the numerous matinees we have given. There is not time to-night to go into the details of our history. Our bright faces, happy lives and financial success tell the tale. It may, however, interest you to know that I have not missed a single performance of Deadeye since the company started [applause], and being the only member of the troupe with such a record it has pleased my associates to honor me as their spokesman on this—suspicious occasion. Next to me comes our gallant Captain, Newman, who has allowed but one performance of that character to escape him. Our worthy boatswain is next on the list. My sister Jennie, as Josephine, and sweet Daisy Murdoch, as Hebe, have perhaps lost a week apiece all told. With our Admiral, Ralph, Buttercup and sisters and cousins and aunts the record seems a little mixed, owing to colds and pillow fights among themselves. [Laughter.] These are figures which will go a great way in satisfying you that we love our profession, and enjoy Pinafore a good deal more than those who are dead. We owe all that we are to the encouragement of the public and press, and so long as Mr. Haverly continues his excellent care of us we cannot help improving in both our singing and acting and sleeping. [Laughter.] May God bless you all, and enable you to hear every Pinafore company before you die. Yours truly. Haverly's Juvenile Opera Company for the 592d time.

The Force of Habit.

[San Francisco Post.]

Now that James O'Neill has delighted the hearts of California pull-back-dom by deciding to remain here and make love over the backs of the Baldwin sofas for another season, we are reminded of a little incident which shows how powerful the force of habit becomes to actors, born and bred in their profession. A "young lover"—or "juvenile," we believe, is the technical term—belonging to the company at Ford's Theatre, Baltimore, some years ago got very much infatuated with a young lady, the daughter of an influential banker in that city. Feeling his passion not to be a "property love," however, as his professional friends might have called it, he looked eagerly for an opportunity to acquaint the young lady with his feelings, which he was sure were reciprocated. Whenever the chance presented itself, however, his bashfulness and awkwardness stood in his way. In vain he strove to make the evidently expected declaration—the ardent lover of the footlights became confused and tongue-tied at once. He, too, was one of the new school of society actors, whose study was the everyday realistic sort of thing, and therefore invariably made love over the backs of sofas. One day the twain were taking a stroll through the fields when the lovesick young man determined to make one more supreme effort to relate his tole of devotion. As he stammered along in the same old painful manner they came to a fence. He helped his amused sweetheart over and was about to follow himself when an idea suddenly struck him like a stuffed club. "Sit down—sit down with your back to the fence," he said eagerly. She did so, and leaning over the top rail he poured forth his affections in such impassioned though orderly and clearly enunciated words that the young lady was delighted, and even a man shooting rabbits in the next field felt as though he had been dead-headed in the Union Square. They are married now.

Mrs. Langtry as "Effie Deans."

[London Truth.]

Mrs. Langtry was voted to have carried off the palm. If only pretty ladies would understand that beauty unadorned is most adorned, they would eschew eminent milliners. In a flowered cotton bodice, a short blue skirt, and her hair hanging down below her waist, the beauty par excellence of society was at her best. Her idea in holding a snood in her hand was cleverly conceived, though probably lost to most of the audience who did not hail from Scotland.

A more charming Effie Deans it was impossible to imagine, and in her own interest I should advise her to make sweet simplicity the fashion. Her face and figure were perfect, and the exact personification of what one could imagine Effie ought to be. But to be in proper keeping her feet and ankles ought to have been bare, and that she did not conform to the exigencies of the situation caused much disappointment.

Mr. Godfrey Pearse was Geordie Robertson. He ought to have looked coldly and sullenly at Effie, but he apparently was overcome by his feelings, for his glances were far too affectionate.

—Evangeline was played in Norwalk the other night in long dresses by Miss Jarbeau and Miss Searle, and in street dress by Harry Hunter, the famous Lone Fisherman. Their trunks were accidentally left behind, but the audience received the performance with evident delight at its incongruity.

THE SLANDERER.

Burning Words for Byrne.

Licentious ribald! vilest thing on earth!
Conceiv'd in envy and in malice born,
Rude nature in convulsions gave thee birth—
A writhing wretch in anger and in scorn!
Like the volcano vomiting its flame
Of living lava in a burning rage.
So the midnight storm in its fury came
And cast this viper on the public stage,
To play perfidiously the villain's role,
Which shocks the sense and horrifies the soul.

Of all the scourges that afflict mankind,
The lying tongue is far the worst of all;
It's damned, cursed sting remains behind
Long after years have told its victim's fall,
Like some dire plague that sweeps across the land,
And smites to death with sharp, unerring blow.
Although we know not the destroying hand,
The lonely hamlet tells its tale of woe.
The poison'd arrow pierces but to kill.
But slander kills and after pierces still.

Why could not this good world be moved along
Without that bitter pain which slander gives?
So that a man would rather serve than wrong
His fellow man the little while he lives;
Like the great Master of the human race,
Who came on earth to save and teach mankind;
His great bequest in faith and hope and grace,
His boundless charity, he left behind;
It soothes to tenderness the human breast,
And lights our pathway to eternal rest.

If calumny were but a mortal thing,
To live but for a time, then pass away,
Then to its victim hope might serve to bring
The prospect of a brighter, happier day.
But no, malignant slander never dies;
Its vicious breath contaminates the air,
And swift as thought its damned stigma flies,
And leaves behind but torture and despair.
By Heaven accurs'd, no mortal tongue can tell
Whence slander comes, except it be from hell.

The morbid mind, the savage appetite,
Like carrion-kites, devour unwholesome fare;
The vampire seeks its victim in the night,
When nature seeks repose from common care.
The human ghoul, facetious or demure,
With lofty air or gentle, pious mien,
Who feeds on scandal like an epicure,
And slakes his thirst with rank malicious spleen—
The most perfidious wretch unwhipped is he,
The vilest thing that shames humanity.

Fear'd and despis'd, a terror to mankind,
The slanderer revels in his neighbor's woe;
With heavy hand, e'en while his tongue malign'd,
He never fail'd to strike the coward's blow.
Beyond the tomb, by that infernal shore,
Where furies riot in eternal hate,
The slanderer wakes at last to sleep no more,
His guilty conscience struggles with his fate;
The arch-fiend's howl is heard above the roar:
"The slanderer is mine for evermore."

FROM THE OTHER SIDE.

Croizette, a rival of Bernhardt, is growing more and more dignified, and she has given up horseback riding in order to drive in the Bois with her children.

Cardinal Newman, when he was stronger than he is now, was a fine violinist. He now loves to sit dreamily listening to the playing of Beethoven's compositions, of which he is a passionate admirer. His voice is still very sweet.

"Popular favor," says the London Examiner, "is proverbially shifty. It blows about with each new puff of wind from the world of fashion, and never remains fixed for long in any one particular quarter. It was only the other day that it pointed steadily in the direction of Wagner, and now there are unmistakable signs of its veering round to the Berlioz quarter."

Referee: "The Countess of Lonsdale and Mrs. Langtry, at the first performance, occupied a box exactly opposite to that in which sat the Prince of Wales and his fair princess. Albert Edward made pretty good use of his opera-glasses, and, said a sweet lady by my side, 'Well, if I were Alexandra, I should kick his foot or pinch him where he couldn't show the mark, and tell him to put them down.'"

It is now settled that the Rotterdam troupe will arrive in England early in June, and will commence their performances of Dutch plays at the Imperial Theatre on June 7. They will open with Anne Marie; or Life in Zealand, and on the second night will present a play in the Low Dutch dialect, founded on the historical story of Marie Antoinette. Thenceforward the company will play on Monday, Tuesday, Thursday and Friday evenings of every week, giving also afternoon performances on Wednesday and Saturday. The programme will be changed nightly, as this company possesses a very large repertory.

Figaro says: "A report, apparently not entirely without foundation, is current that the 'incident Sara Bernhardt' may not improbably be settled by the resignation of M. Perrin and the resumption of her engagement under another director. M. Perrin was appointed director of the Theatre Francais for ten years from August, 1871, and his term will, therefore, not expire till next August twelvemonth. But M. Perrin does not enjoy good health, and he would, it is stated, not be sorry to resign at once if a suitable successor could be found. M. Francisque Sarcey has been sounded on the point, but he absolutely declines the post, which, though a very honorable one, is attended by much difficulty and responsibility."

A Recipe for Piano Strumming.

Prof. Weyse, one of the most talented of Danish composers, had once the misfortune to reside in a house wherein a certain family were domiciled, the members of which, although not musically gifted, were in the habit of daily strumming "from morn to dewy eve," on an antiquated pianoforte. One evening, the maestro, deeply engrossed in some new musical composition, was startled by the too familiar sounds proceeding from the instrument of torture. The thing was simply intolerable. He quickly made up his mind what to do. In his dressing-gown and slippers he descended the stairs, and knocked at the door of his obnoxious neighbors. Upon its being opened, he found himself in the presence of a large party, who, notwithstanding his unexpected appearance, gladly welcomed the intellectual stranger. Having saluted the host and hostess, he seated himself very leisurely, without saying a word, at the piano, and played one of his most spirited fantasies, much to the delight of the audience. Suddenly he arose, locked up the instrument, put the key in his pocket, and departed, as he had come, merely saluting the astounded assembly with a demoniac grin

A New Reading of Shakespeare.

At the anniversary dinner given by the Wheeling Leader, among the reports made of the speeches recorded in that paper, we clip the following:

"Shakespeare" was the next toast, and the Toast-Master said that "M. Quad" had made "Bijah" a historical character, so had Bob Crisswell, of the Cincinnati Enquirer, performed a similar service for his friend Shakespeare. In responding Mr. Crisswell said he had known Shakespeare intimately a number of years, and always found him to be a polished gentleman and a ripe scholar. He had his faults, to be sure, but he had plenty of money. The statement of the speaker that Shakespeare was born in Wheeling, and kept a grocery here until he was forty years of age, created something of a sensation. He said that Romeo and Juliet, the sweetest love-story ever told, was written at odd intervals while the author was sitting on a nail-keg waiting for customers. "I cannot," said Mr. Crisswell in conclusion—"I cannot pay a greater tribute to the genius of my friend than to read an extract from his immortal works." He then read, with fine dramatic effect, the celebrated "Senate Scene" from Julius Cæsar as follows:

[Enter Soothsayer reading a scroll.]

SOOTHSAYER (Reading)—Cæsar, beware of Brutus; he's got a razor in his boot; take heed of Cassius; come not near Casca, if for no other reason than to avoid taking the seven-year itch; keep your weather eye skinned for China; mark well Metellus Cimber, the member from Skenecateles; Decius loves thee not and is a bad man. There's but one mind among the men, and that is bent against Cæsar. If thou hast not got a chest-protector, or a cast-iron stomach, look about thee. If thou read this, O Cæsar! thou may'st live; if not, saltpeter won't save you.

BRUTUS (Rising in his seat)—The gentleman is out of order!

SOOTHSAYER—Read, Cæsar, read; it is that which touches you closely; read it, great Cæsar.

BRUTUS—Marry, 'tis an amendment to the Dog law. I must insist that it take its place in the calendar and come up in regular order.

SOOTHSAYER—Read it, read it.

BRUTUS—Mr. Speaker, the gentleman from Posey is drunk; he hasn't drawn a sober breath since he got his mileage. I move you, sir, that I be appointed a committee of three to give him the grand and lofty bounce.

SEVERAL SENATORS—Second the (hic!) motion!

CÆSAR—Gentlemen, you hear the motion! Are you ready for the question?

VOICES—Question! Question!

CÆSAR—All in favor of the motion will signify by raising the right hand.

SENATORS (Shouting)—Aye!

CÆSAR—The motion prevails.

BRUTUS (to Soothsayer)—You hear, fellow? The motion is carried by a rising vote of both—houses joint ballot. The committee has been appointed with extraordinary powers to call for persons and papers. If you are here in a minute and a quarter from the present writing you will think the roof has fallen in on you. I'm a bad crowd. I'm four kings and an ace with a full pack up my sleeve. Now I'm getting excited. Peace, peace; my heart! W-what! Still here? Then fire-eyed fury be my conduct now!

[Rushes at Soothsayer and engages him in combat—in the struggle, combatants turn back to back; Soothsayer takes advantage of the critical situation, and seizes Brutus by the seat of the breeches, drags him out of the Senate Chamber and hurls him over into the next yard.]

"Alive or Dead."

A dramatization in four acts, by Robert Hall, of Dickens' Mystery of Edwin Drood, with above title, was acted for the first time on the regular stage in the Park Theatre, London, Eng., May 3, having previously been played by amateurs in St. George's Hall, May 25, 1876. The Era says of it: "The story is so well known that it will be sufficient for our present purpose to remark upon the chief incidents, in order to refresh the memories of any readers who may stand in need of such a reminder. The scene opens in John Jasper's rooms, near Rochester Cathedral, and we soon learn the relations in which some of the principal personages stand. John Jasper, guardian to the youthful Edwin Drood, is secretly in love with Rosa, an orphan, betrothed to Edwin Drood, who has the warmest feelings of attachment to his guardian. Rosa, however, is conscious of the mad passion she has inspired in the breast of Jasper, and absolutely fears the man. Jasper, rendered almost frantic by the love he cannot control, takes opium to deaden his feelings, and in one of his paroxysms, occasioned partly by the opium, and in a great measure also through the almost boyish gayety with which Edwin refers to an engagement entered into almost without thought between him and Rosa, he startles Edwin out of his youthful levity and puts Rosa in complete terror. At this juncture Neville Landless comes from Ceylon to be a pupil of the Reverend Septimus Crisparkle, and is immediately fascinated with Rosa. A feeling of jealousy springs up between the young men, and this it is the object of Jasper really to encourage, although pretending to be a peace-maker.

"After an evening spent at John Jasper's rooms, the young men leave together, and Edwin Drood is missing. A reward is offered for his recovery, but nothing is heard of him, and suspicion falls upon Neville Landless. The actual fate of Edwin Drood is, however, better known to Jasper, who, having drugged the liquor they have been drinking, drags his victim to the vaults under the Cathedral, and there shuts him in a living grave. Durdels, the drunken stonemason of the Cathedral, discovers him; but the chain of events is not completed, for the dramatist, anxious to expand the play into four acts, an expansion which weakens rather than strengthens the plot, adds to the materials derived from Dickens an act, consisting chiefly of a trial scene, in which the mysterious Edwin Drood, of whose death Neville is accused, actually appears disguised as a counsel, and, after cross-questioning Jasper severely, throws off his false whiskers and wig, and stands revealed as Edwin Drood. This bit of claptrap sensationalism is far below the work the adapter had done before.

"In the other three acts much of his task had been accomplished with skill, and had he wound up the drama at the end of the third act, as he might easily have done, we could have given him much greater praise. The improbability of the final incidents damaged the effect of the previous good work. Where Mr. Hall stuck to his Dickens he succeeded really well, and seized with much adroitness on what was really dramatic in the tale. But the tacking on of the trial, with the sham counsel and the drunken witness, Durdles, was a mistake. However, we are bound to record that the drama pleased the audience, and the adapter was recalled, amidst hearty applause, more than once."

Criticasters.

"To-morrow," says one of Disraeli's characters in Lothair, pointing to a picture he has recently finished, "the critics will see it. You know who the critics are? Men who have failed in literature and art!" There was once a critic—a musical critic—whose only qualification as a critic was the fact that he was quite ignorant of anything beyond the rudiments of the musical art. He did not know a dominant ninth from a tuning fork, could not distinguish between a diatonic scale and a cantus firmus, and was obliged to ask some one else to review the little music which reached his office—not because of its quantity, but because the few attempts he had made at reviewing were about as disastrous in their results as Mark Twain's short spell at editing an agricultural paper. This critic knew nothing of "form," and had been known to include, in his reports and criticisms of new works heard by him, the most palpable nonsense, without knowing that the critic next to whom he sat was talking nonsense on purpose to mislead him.

Being completely innocent of harmony and counterpoint, that critic was not in good odor with the really able critical members of the musical profession—indeed, they held his tortuous scribbling in the most profound contempt, and regarded him as being somewhat like one of those yelping, snappish creatures which insist on biting at the heels of the real workers. But he gloried in his shame, and went on yelping and barking in season and out of season, and in spite of the fact that he could play no instrument at all, hardly knew the elements of the art (much less the higher branches of it), and was totally ignorant of the very alphabet of criticism, he went on posing as a critic, to the intense amusement of those who knew him, and gained a celebrity as the man who found fault with abler men for doing what he could not do.

Once upon a time a respectable and old-established musical journal suggested that it was time the long and arduous labors of a man well known in the musical world should be recognized by a testimonial; and the way that critic tore round, and foamed, and snarled was a sight to witness. He wrote on that occasion as an opponent to the success of the scheme, and even went so far as to advise the gentleman for whom the testimonial was meant (in a paper in which that critic was wont to scribble, but which that gentleman never saw) what he ought to think and do. The matter went forward, and in due time, after the leading members of the profession had been communicated with, the testimonial was presented, and no musician ever deserved one more richly! That critic was not asked to contribute, nor was he in any way consulted from the beginning to the end of the matter; and he was very wroth at being left out in the cold, and did his best (or his worst) to throw cold water on it.

But the public and the profession knew his habits too well, and laughed at his yelpings and snappings—in fact, nobody would even take the trouble to turn aside to whip him. Had they suspected him of having any acquaintance with Latin (which he hadn't), they would have quoted to him a certain passage from Horace, about avoiding men who could do nothing but prate. And yet he did not seem to be conscious of his own shallowness. A donkey may don the lion's skin, but whenever he opens his asinine lips his speech betrays him. That critic is said to have died without knowing that he had been regarded as a harmless but conceited babbler. Peace be to his ashes.

"A Quiet Pipe."

Folly Theatre, London, season 1880. If wives will be so silly as to object to their newly-married husbands smoking, and husbands have not the pluck to assert their rights to quiet pipes, without recourse to deceitful strategem, they must expect to endure domestic "scenes" akin to that so brightly sketched by the authors of this comedietta. Edwin, who sends Angelina off to a ball herself that he may enjoy a smoke in peace at home, is, as he deserves to be, caught in the very act of his wife's sudden return. Angelina, who has induced him to make a promise which he cannot keep, is, as serves her very well right, much put out at the storm in a teacup which follows, and which is not calmed down until she sings to her faithless but much-tried spouse one of Mr. F. H. Cowen's pretty new songs. Both Mr. Macklin and Miss B. Henri—the Edwin and Angelina of the occasion—might with advantage employ a somewhat lighter touch over the trifle, and the long soliloquy allotted to the former should be cut down. But "A Quiet Pipe," as it stands, and as it was played on its production, is a very agreeable lever de rideau, and may readily be worked up into still further success.

The Old Playgoer.

One of the most astonishing things to the observer of dramatic matters is the positive hatred shown by an old playgoer to the revival of a popular play. He is perpetually worrying us with theories of his own as to what ought to be done and what is left undone; he is never weary of insisting that the times are bad and that nobody knows anything; he is never so happy as when he is ridiculing modern rubbish, and wondering why managers do not revive old plays; and yet, when the attempt is made, who so intolerant as the old playgoer? A good critic at ordinary times, he loses all power of judgment and discrimination on the occasion of a revival; he can see with the old eyes, but never with the new. He has formed his ideal, and nothing can shake him from the worship of it: and he very often positively frightens a too-deferential manager from attempting an old play with a new cast. In every audience that is assembled to see one of these revived works, nine-tenths of the people have never seen it before, don't know who played in it, or how it was done; and yet this pertinacious old playgoer is allowed to go about ridiculing the pretensions of the new school, and trying to disgust everyone against the pleasure that they very properly and legitimately feel.

—Edmon S. Conner, the veteran, will sell his collection of rare and valuable oil-paintings at auction, in Philadelphia, May 25. Many of them date back to the sixteenth and seventeenth centuries, and one of them is said to be a genuine Murillo.

—Miss Minnie Cummings has placed her business management in the hands of Mr. Paul Nicholson. Miss Cummings purposes traveling next season with a strong company in her new play, Suspected, which is soon to have a metropolitan production. The play is said to be an interesting effort to reflect certain phases of American fashionable society, and several experienced actors and critics who have read it consider that it has every chance of becoming popular.

—The Soldene Opera Troupe is to revisit America early in November, for a tour of the country, under the direction of Simmonds & Brown. The company will include Emily Soldene, Rose Stella, Clara Vesey and a strong supporting troupe. Their repertory will contain several new operas. Among the chorus, which will be large, are included eight of the handsomest young ladies yet seen on the American stage, we are informed. The wardrobe will be new and handsome.

—Phil. H. Lehnen, manager of Wieting Opera House and Grand Opera House at Syracuse, arrived in town Monday. Mr. Lehnen has assumed the management of the Grand Opera House in Syracuse, which he will conduct hereafter, at the same time retaining the management of the ever popular Wieting. Under the new management any attraction that plays Syracuse will meet with no opposition. When one theatre is open the other will be closed. Managers will thoroughly appreciate this. Manager Lehnen says the terms for sharing or rental will, in the future as in the past, be of the most liberal nature. Mr. Lehnen will also manage the Academy of Music, Oswego, and Washington Hall, Watertown, in connection with the Wieting and Grand, playing only first-class stars and combinations.

AURELIAN.—The Toledo Blade, speaking of Anna Dickinson's new play, says: "Aurelian is one of the most remarkable dramatic productions of the century. In conception and execution it is in the highest degree artistic, a tragedy with a plot; not only a grand poem in itself, but a play in which the characters are thrilling with individual personality and dramatic action. It is full of telling situations, of rich surprises, all of them simple as well as strong. As a reading play it is quite equal to any in the language excepting the best of Shakespeare's, and having heard it from beginning to end, we dare affirm—rank heresy though it may seem—that it is abreast with those, while it has also the rare merit of being equally good as an acting play. Put upon the stage in a style proportioned at all to its merits, and it will hold the boards as long as any that has ever been acted."

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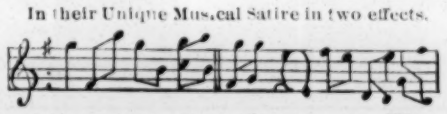

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